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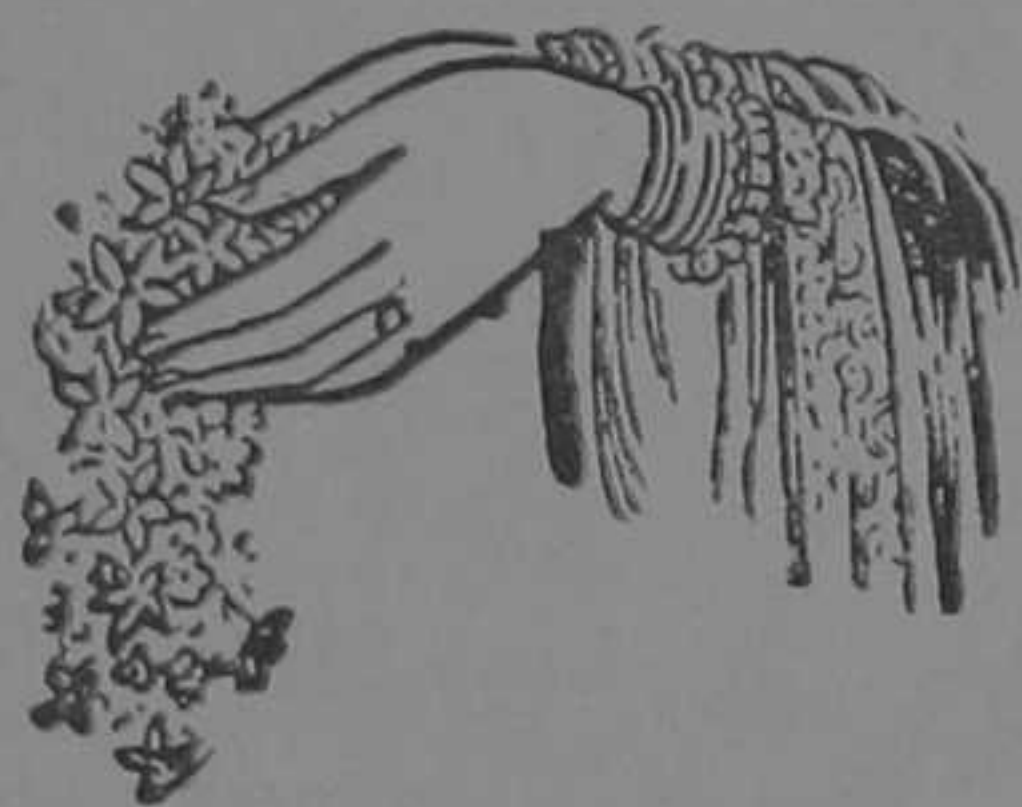
OCTOBER 1987

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Manambuchavadi Venkatasubbayyar*

By

T. S. PARTHASARATHY

Venkatasubbayyar was one of the illustrious disciples of Tyagaraja. He was also very close to his master as he was the latter's aunt's son. He imbibed many things imparted to him by his Guru including a highly attractive style of singing and the art of composing kritis. The fact that he had a good command of Telugu and Sanskrit is borne out by the excellence of his compositions. He was also a good violinist.

He had a penchant for composing in *apurva* ragas and in addition to kritis in well-known ragas like Devagandhari and Malayamarutam, he wrote songs in rare ragas like Kutuhala, Sarasvati and Pravalajyoti. Kutuhala is a janya of the 29th mela Sankarabharanam which takes s r m n d p n s in the arohana and s n d p m g r s in the avarohana. Venkatasubbayya's kriti 'Avaraku' in this raga obviously inspired his disciple Patnam Subrahmanya Iyer to coin the raga Kathanakutuhalam and compose the kriti 'Raghuvamsa sudham budhi' in it. Pravalajyoti is a janya of the 28th mela Harikambhoji and takes | s r m p d n s in the arohana and s n d n p m g s in the avarohana. 'Parabrahmam' is his kriti in the latter raga. An interesting anecdote narrated in this connection shows that Venkatasubbayyar himself was aware of the deficiencies of his newly coined ragas. He once chanceh to hear his disci-

ples struggling to master the kriti 'Avaraku' in Kutuhalam and ruefully remarked "Tyagaraja has extracted all the juice from our music. We are left with the chaff".

When Tyagaraja passed away in 1847, Venkatasubbayyar was so stricken with grief that he composed a moving kriti 'Svamiki sari' in Devagandhari on his mentor. "Who, in this world, can be called Tyagaraja's equal? He is veritably the moon that arose out of the ocean of nectar called svara and raga. Finding that musicians were taking to amatory pursuits, it was he who declared that the aim of music was to attain liberation and composed kirtanas to serve that objective.

Venkatasubbayyar composed two excellent raga malikas viz. 'Siva bhupate' in Pratapa chintamani, Abhogi, Vijayasri and Purnachandrika and 'Karuninchumu' in nine ragas. He used the signature 'Venkatesa' for his compositions and later, when his disciple Patnam Subrahmanya Iyer also adopted the same mudra, some confusion arose about the authorship of some songs. Some kritis of Venkatasubbayyar came to be known as those of Subrahmanya Iyer.

Venkatasubbayyar's greatness as a teacher can be judged from the number of illustrious disciples he shaped as musicians and composers. The names of his most prominent disciples are furnished below :

* With this article, we begin a series on Sri Tyagaraja's disciples—Ed.

Maha Vaidyanatha Iyer (brilliant singer and composer of kritis, varnas, tillanas and the monumental 72 mela raga malika)

Patnam Subrahmanya Iyer (renowned vocalist and composer of kritis, varnas, javalis and tillanas.

Sarabha Sastri (renowned flautist and composer of nirupanas for Harikathas)

Fiddle Venkoba Rao (eminent violinist)

Lavani Venkata Rao (Marathi poet and composer)

Sivaramakrishnayyar

Vina Dharma Dikshitulu

Susarla Dakshinamurti Sastri

Tiruvadi Panchapagesa Iyer

Although the actual dates of Venkatasubbayyar are not known, he appears to have lived for many years after the demise of his guru, Sri Tyagaraja. He is stated to have toured Mysore, Baroda and Benares and given performances in those centres.

In addition to the kritis mentioned above, The following are among the well-known compositions of Venkatasubbayyar:

'Jalajaksha' varnam in Hamsadhvani

'Mariyada gadu', kriti in Saraswati

'Janmamenduku' in Malayamarutam

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Formal analysis-Khyal, Tarana and Minor Forms

By

Sakuntala Narasimhan

This paper seeks to analyse and comment upon some Hindustani musical forms. First, I present some observations from my personal viewpoint of analysing Hindustani forms vis-a-vis similar forms in Carnatic music. The accent will be on how I see the correspondence between the two sets of compositions.

Secondly, I shall discuss khyal and tarana not in terms of academic definitions but as they exist today, on the concert platform. This exercise will thus emphasise and comment upon current trends with a view to

1) exploring the possibilities for codifying the areas of enrichment as a result of greater understanding of different musical systems, and

2) evaluating the inter-relation between current trends in music and those in non-musical areas, particularly urban-social trends.

Khyal

It is generally agreed that the khyal form superseded the dhrupad in the latter half of the 18th century, and was introduced by Nyamat Khan, a court musician during the time of Emperor Mohammed Shah 'Rangile'. The khyals composed by Nyamat Khan, with the signature of 'Sadarang' are still extant. Khyal literally means thought or 'kalpana', and this form is believed to have evolved as a breakaway from the

rigidity of the dhrupad. While the lyrics of the dhrupad were of a high order, a khyal has very few words and there is ample scope for individuality in improvisation. The accent is on spinning out facets of a raga to the limits of the artiste's ability. It is the dominant form today in Hindustani music and has, over the years, evolved a broad pattern of slow beginning (vilambit), step by step development through the octave to cover the two parts of the lyrics (sthayi and antara), introduction of medium paced 'bol taans' and taans, and then switching over to a drut composition to be elaborated with fast improvisations. The introduction of sargams in both slow and fast speeds has become popular in recent years, and it is generally believed that this can be attributed to the influence of, and exposure to, the Carnatic music of the south, in the last 50 years.

Tarana

Among the classical compositions, the tarana is perhaps next in importance. As performed today, it is like a drut khyal, with this difference that rhythmic phrases and syllables like nom tom darana, thillana tananana, tadredani etc. are used in place of lyrics. The accent is on the sense of rhythm and percussive patterns. Sometimes Persian couplets are introduced in the latter part of the composition. The

Rampur Sahaswan gharana develops tarana with extempore jati patterns, which require special skills and training.

The corresponding South Indian form is the tillana which is also a composition based on rhythm patterns with very little or no lyrics—at the most a short line or couplet in the charanam introducing the composer's signature. Although the tarana can be likened to the tillana, one distinguishing feature is that the latter is performed towards the end of the concert, after the main items are over, and no improvisation is attempted, either as a prelude by way of alapana, or swara, niraval or extempore rhythm patterns. It has become a prominent item in Bharatanatyam dance recitals because of the scope it affords for rhythmic choreography,

In terms of importance and popularity on the concert platform, the khyal's counterpart in Carnatic music would be the kriti, but in terms of length of lyrics and treatment, the south Indian Pallavi comes closest to the khyal - both are long drawn-out and the emphasis in both forms is on raga elaboration. The Pallavi too has just a line of lyrics which is spun out step by step through slow, medium and fast stages, to be followed by niraval (the equivalent of bolltaan in Hindustani music) and kalpana swaras.

One point of immediate difference between the khyal and pallavi is that the former, as sung today, is not preceded by the kind of elaborate alapana that is necessary for pallavi. Nor is there a counterpart in Hindustani music for 'tanam' singing that is an integral part of pallavi singing following the alapana (although

tanam can be likened to 'jod' of instrumental of music in the north).

Compared to the format of the pallavi, khyal seems to enjoy far greater laxity. A proper pallavi is an edifice with definite, prescribed proportions, a strong rhythmic foundation on which the lyrics, however spare, are firmly moored, and a definitive sequence of development, lay-out doubling and tripling of the framework (anuloma, pratiloma) and finale. In Khyal a loose 'Chakkar' is made to suffice, with the spacing of words adjusted to individual conveniences; sargams are introduced at any time, any number of times, with no obligatory relation retained between the tempo or the taal and that of the sargams. The use of sargams (swaras) in a pallavi by contrast, has definite connotations; they cannot be used as substitutes for alap or taan, and the length and speed of a sargam cycle have to conform to prescribed patterns. There is also a far greater insistence on continuity in niraval and kalpana swaras, while retaining a strict relationship with laya, as compared to khyal.

A khyal singer sometimes drops the antara altogether and gets away with it, while in a pallavi (or a kriti elaborated in the manner of khyal) a performer can have no such liberties with the lyrics.

Without going into the merits of the cases for and against incorporating features of one system into the other, and confining myself strictly to comparisons in parallel, it is possible to say that the grounding in laya, that the rules of swara singing in Carnatic music involve, become a

definite advantage while attempting sargams in a khyal—personally speaking, it gives me a more firm framework in which to work, so that arrangement of patterns becomes less of an effort. At the same time, I have the freedom to relax rules that I am obliged to observe while I am singing Carnatic swaras.

The grounding in alankaras in particular, which forms part of the routine training in Carnatic music, becomes another advantage since it instils into one an unconscious relation between a variety of split-phrasings on the one hand and rhythm patterns on the other. And to that extent, both taan and sargam patterns acquire a greater degree of embellishments. (It may not be out of place here to mention that, correspondingly, training acquired in khyal format adds an element of conscious relaxation in one's approach to raga alapanas in the Carnatic style and induces one to savour the beauties of the slow tempo which has necessarily to be underplayed in the southern style because of the nature of the gamakas that predominate in that style) Because of my exposure to Hindustani music, I find myself occasionally slowing down just that little extra bit while singing Carnatic music, not for imitation but because of the greater facility I feel it gives me in handling a wider range of improvisation.

Coming to the second point I set out to make through the analysis of khyal and tarana in their present forms in relation to social trends, it cannot be denied that trends in art forms are reflections of trends in society at large, and in the mores and ethics that govern current life styles. If,

in general, there is a growing cynicism in thought and conduct, it cannot but be reflected in our approach to art. If the social trend is to rebel against rigidity in rules, to break away from patterns dictated by tradition and convention, to oppose formalism and discipline, art forms will also reflect the frivolity of the times—thus, if one can't be bothered to memorise the full text of khyal, one drops the antara. If the audience cannot be bothered or cannot afford to sit through elaborate sessions, then one shortens the format and confines it to whatever is easy and quick to deliver and whatever will impress the largest number of listeners in the shortest time with the least effort on the part of both listeners and performers. If a powerful voice is necessary for rendering dhrupad or special skill in pronunciation needs to be developed to sing a tarana the way it should be sung, substitute these with free-flowing khyals that have fewer constraints and either dispenses with the tarana or sings it with only taans like a drut khyal!

No art form, whether khyal or pallavi or thumri, can be performed without becoming part of an evolutionary process—and that means undergoing change. "For progress, art should retain what is good in the old and combine it with what is good in the new"—this no one will dispute but who decides what is good? Supposing what is good according to one is rejected by another as decadent? Where then does one draw the line between innovation and adulteration? Those who are against revivalism and in favour of revolutionary content believe in art reflecting the contemporary conflicts of man. Does that mean that doing away with established

norms is a necessary condition for 'progress'?

These are questions that most performers in the modern *milieu* must be asking themselves. There seem to be two reactions to this dilemma: one is to turn one's back on the confrontation and get away from it all, by plunging into classical revivalism with a vengeance. The other is to adapt, perhaps to compromise and flow with the stream of change.

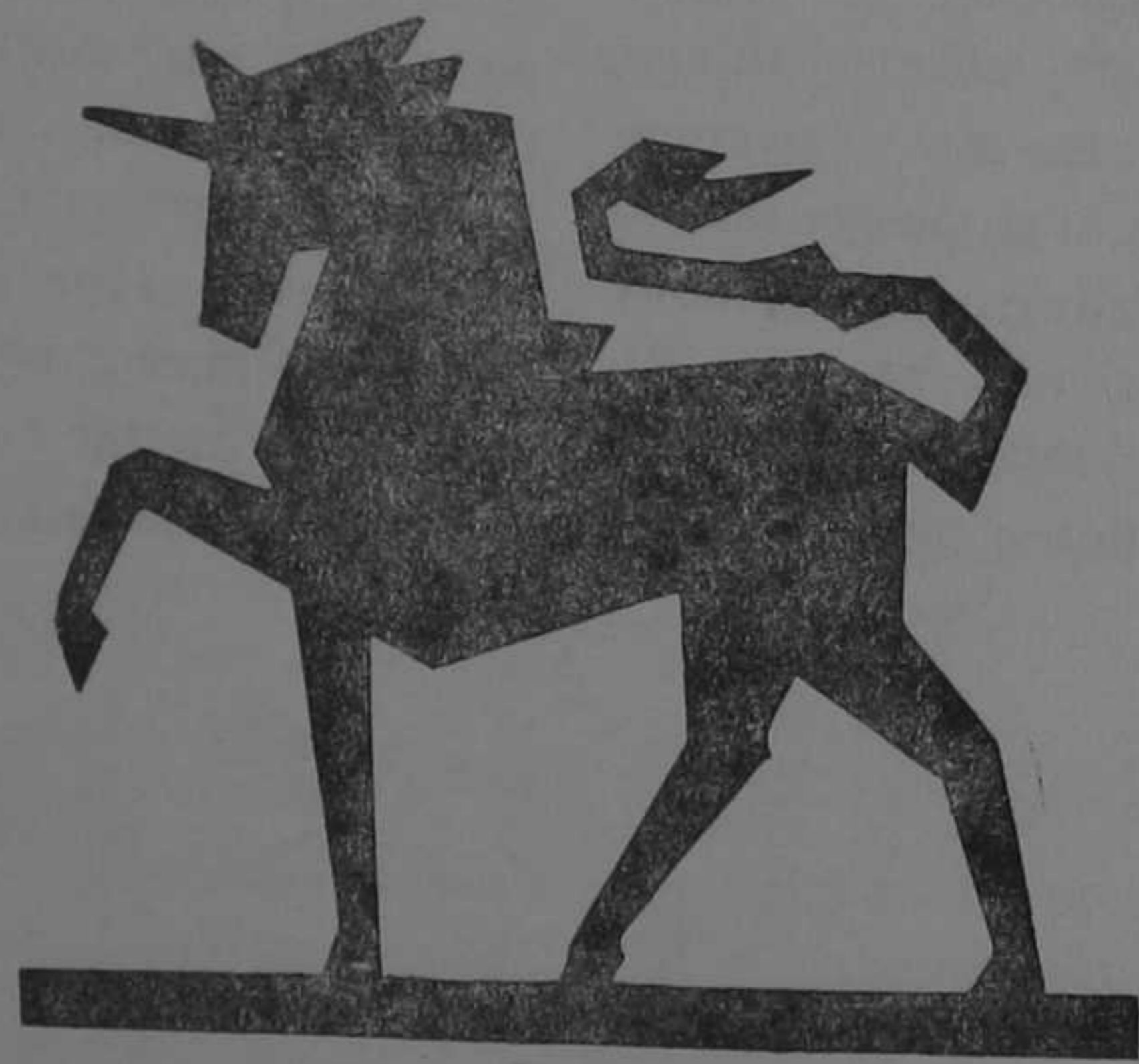
It seems to me that part of the answer can be sought in a set of guidelines drawn up long ago. While discussing the fundamentals of musical forms, our ancients used two words—"Ouchitya" and "Lalitya" (propriety and gracefulness). A viable form had to be, among other things, Vyakta (expressive), Prasanna (meaning should be clear), Sama (properly set to rhythm) and Surakha (possessing harmony of sound). It is perhaps, because, on most of these counts, khyal scored over the dhrupad, that the latter gradually fell

into disuse. However, if our societal structure and modern lifestyles impose certain constraints on our musical forms, they also bring advantages in the form of technological sophistication that can help in preservation (through recordings, for example) and dissemination (through cassettes, television, etc, so that an audience is no longer obliged to be physically present at a performance in order to have access to concert music.) Chaturang and Thiruvat, for example, are now almost obsolete through disuse; if an archives of recordings had preserved those minor forms, our heritage would have been enriched.

How far we make use of whatever technology and modernisation is put within our reach, and to what extent we allow the khyal, tarana, thumri and other forms to benefit—that is possible at all - through our exposure to the Carnatic and other systems of music, is for the body of musicians, who are the custodians of cultural heritage, to decide and codify.



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Carnatic Modes in Hindustani Mould -Risks of Hybridisation

By
KINNARI

“Tore Bina More Chin Nahi.....”
The Khayai in Kirvani exuded poignance; and the singer, Hafeez Ahmad Khan, an AIR staffer then, deployed his musical sensitivity to bring this raga of Carnatic origin alive in Hindusthani ‘shaily’. One found nothing alien in his handling of this raga in the northern idiom. The graces (gamakas), the prayogas so characteristic of the Raga when moulded in a different form, may not have had their ‘native’ grandeur. Nevertheless, Hafeez Ahmad’s designs, his build-up in Vilambit and Drut did evoke the latent Bhava and lent their own charm in a breezy manner. Even the pointed, feeler-pauses at pivotal notes that he resorted to occasionally twanged the listeners’ heartstrings. A new dimension was opened up for the melody, one could say!

This was way back in the late ‘fifties. But earlier, some of the southern classical melodies had charmed the Hindustani Ustads and it is common knowledge that Ustad Amanali Khan had composed a ‘Bandish’ in Hamsadhwani. About mid-fifties the North-South blend picked up momentum with Dr. S. Ratanjankar composing varnams and simple keertanas in Hindusthani Ragas. Pandit Ravi Shankar has

familiarised some modes already. There seemed to have been some genuine interest in enlarging their Raga repertory and adoption from the sister system seemed to be only natural.

One felt glad that Carnatic ragas were gaining popularity in the north and with that, hopes for a better understanding and appreciation of the music too, were kindled. Some concretisation there was, when Akhashwani featured under its ‘Comparative Music’ and ‘Unity in Diversity’ series, ragas of the same genre—first through orchestration in Vrinda Vadan and then through Jugalbandi. But soon it wore off; the spirit of Jugalbandi was, however, kept alive; and artistes of both systems cashed in on its commercial viability and elevated it to a grandiose entertainment. That it has more minus than plus points did not seem to matter.

However, as for the Carnatic modes in Hindusthani mould, the scene today evokes mixed reaction. On the one hand, the interest has increased manifold. It may seem that ragas of the south may have swarmed the Hindusthani field. Where the choice fell on Hamsadhwani, Kirvani, Charukesi, Pantuvarali, Simhendramadh-

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yamam earlier, Ragas like Saraswati, Shanmukhapriya, Shadvidamargini and Vachaspati have recently been absorbed. And it is not uncommon to come across, in delineations of some Hindusthani ragas, prayogas peculiar to southern modes. Ragas like Gorakh Kalyan and Natbhairav, for instance, are often developed on the lines of Andolika and Sarasangi respectively. Perhaps the enthusiasm-or is it effort-has not yet extended to ragas strictly Carnatic like Bhairavi, Todi, Ananda Bhairavi etc.

There have been quite some artistes who have taken pains to reach the core of the ragas they adopted and subtly brought over to the Hindusthani idiom. Some instances from the last year's Radio Sangeet Sammelan broadcasts could be cited.

Hafeez Ahmad's Shanmukhapriya and Hariprasad Chaurasia's Hamsadhvani were really noteworthy. A couple of vocalists from Amir Khan's school did a neat picture of Hamsadhvani too. If one discerned in Srikant Bakre's enunciation the felicity and fluency with a Voleti touch, the Singh Bandhu let their systematised build-up light up with a sustaining glow. Certainly, Sitaria Indraneel Bhattacharya, a disciple of Ustad Alladiya Khan would have endeared himself to the audience at Madras when he chose to play Simhendramadhyamam with the right intonation. The quiet grace, the slow gait and soft strumming all reflected his vision and feel of the Rāga.

But the trouble starts when fascination for Dakshin Ragas becomes an obsession. When all and sundry try their hand at them equipped with bare sargams, when their

inherent characteristics, nuances and microtonal susceptibilities are ignored, the 'picks' in such overenthusiastic hands become a pain in the ear! At times they even overlook the very adaptability of ragas. For example, those typically Carnatic modes mentioned earlier have such an intrinsic potential that their true form and characteristics do not emerge from a casual handling in the arohana avarohana frame, much less on mere note-permutations. Such handling in fact does greater harm to the Ragas than give them a form. Even if they be Melakartas, they do not come alive on their skeletal frame. That their microtonal subtleties and the gamakas are their very sustaining life-cells cannot be overlooked. So deeply are they entrenched in the Carnatic norms that it is not just possible to transplant them to another clime.

It is surprising that those who daringly venture into such ragas have not realised the futility of their attempts. It pains one when a renowned artiste indulges in such an experiment. Not long ago, a Sarangiā took up Vachaspati for delineation. There was no semblance of deflection in the style he played. Not even the slightest grace or oscillation of notes, Plain clothed Vachaspati with its suave, pleasing tonal elegance stripped of all graces, cried out in distress! The Raga-devata could not have been pleased.

It again is disconcerting when an artist unwittingly plays a twin swara and jumbles it up. Kirvani has been the victim of a twin-Madhyam confusion. A Saraswati gliding through Gandhara in the descent has not been restrained by some. Pity

(Continued on Page 18)

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The Tillana and Some of Its Composers

By

SULOCHANA PATTABHIRAMAN

Introduction By Sri T. S. Parthasarathy

The Tillana in Carnatic music is believed to be an adaptation of the Desya type, the Tiri Tillana. It is a lively musical form with pallavi, anupallavi and charanam. It is called 'Tarana' in Hindustani music and is made up of syllables like 'nadiri dani' without any semantic references and is treated as classical music. Nissar Hussain Khan, the (late) Amir Khan and Krishna Rao Shankar Pandit specialised in singing the Tarana.

It is wrong to treat the Tillana as semi-classical or light classical music, as is done in Carnatic music. The earliest composer of Tillana, Melattur Virabhadrayya (18th Century) treated it on a par with Darus, Padams and Svarajatis. The Tanjore Quartette composed more than a dozen Tillanas in major ragas like Todi, Sankarabharanam and Kalyani. Maha Vaidyanatha Iyer's Tillana 'Gauri nayaka' in Kanada raga and Simhanandana Tala is a classic. Tillana composers include giants like Swati Tirunal, Patnam Subrahmanya Iyer, Poochi Iyengar and Veena Seshanna. They all lavished their musical skill on the Tillana—proof that it is not music of a light genre.

But dozens of Tillanas lie scattered in different publications. It is in this context that the service rendered by Sulochana Pattabhiraman in presenting an exhaustive paper on Tillanas at the annual conference of the Music Academy held in December 1985, along with actual demonstration of the music, has to be appreciated. This was followed up recently by Mrs Pattabhiraman and four others recording 11 hand-picked Tillanas on a single cassette made by "Sangeetha" and released at a public function at the Music Academy on August 23. The cassette is a gift to learners and Vidwans and to Bharata Natyam dancers in particular. The singers are Sulochana herself, Prema Hariharan, Shyamala Venkateswaran, Uma Subramanian and N. Sudha. They are supported by an orchestra with violin, vina, flute, mridangam and ghatam. The cassette has clarity and classical purity and the five voices merge very well.

The following article on the Tillana and some of its Composers by Sulochana Pattabhiraman will be read with interest.

Classical Carnatic music has many musical forms like the Daru, Gitam, Svarajati, Tana Varnam, Pada Varnam, Kriti, Ragamalika, Padam, Javali and the Tillana, which comes at the tail end of a music concert. The Tillana is a very lively composition, colourful and melodic and is a very popular item both in a music concert and a dance recital. This is the only musical form which is common to both the systems of Hindustani and Carnatic music. In Hindustani music, the Tillana is known as the Tarana. In some of the old books this composition is known as the Tiri Tillana. There are a set of syllables like தீம் திரஹ் நாத்தருதானி, த்ருத்தருதானி, தொம் திரஹ், தக ஜஹ், தரிகிட, ததீங்கிண தொம் etc. which are used in the Tillana format.

The Tillana is principally a dance form and the name Tillana is constituted of the rhythmic syllables ti-la-na. The Tillana employs meaningless syllables expressing rhythm especially suited for laya instruments and dance. It is said to have found its origin in the Hindustani system of music and later on made its appearance in the classical Carnatic system. The Tillana was actually Konnakol fitted to particular ragas and talas and it could be traced to those sections of kirtanas, which had separate jati prayogas-eg. Narayana Tirtha's Tarangam.

The Tillana is one of the liveliest of musical forms, and in a music concert, after the long drawn out Pallavi, it comes as a refreshing breeze with its lilting jatis, swaras and sahitya. In dance concerts,

it comes as a pleasing variety after the abhinaya for the long drawn - out padam. The Tillana is earlier to the Javali. In Harikatha Kalakshepams also, the Tillana is sung by some Bhagavatars in certain situations like the running of a chariot. The Tillana was originally composed as a musical form and later on adapted for dance like the Javali.

The music of the Tillana is normally brisk and its tempo is madhyama kala although we have several Tillanas in the Vilambakala also. The popularity of this composition is due to the fact that it has got in it 1. the solfa syllables ta ka ta ri ki ta na ka 2. the ordinary syllables and 3. a small measure of sahitya. The sollu kattu was a feature of the early Prabandhas. It was referred to as Patam. There was a section in the mediaeval Prabandhas called the Patava Khanda. Jatis are fascinating by themselves and when they were hitched on to sahitya, the result was a lively and attractive composition with a sonorous melody of its own. One may broadly classify Tillanas into two categories, as those intended for singing in music concerts and those for dance recitals, though the distinction is not very rigid. In Tillanas intended for concert forms, composers have paid attention to the raga bhava and at times have made the tempo rather slow. The Vasanta raga Tillana by Pallavi Seshayyar is a typical example. Beautiful sangatis are mounted in an attempt to elaborate and define the quintessence of the raga in which the Tillana has been set-

In this type of Tillana, all the kinds of syllables pertaining to the Patam will occur. Tillanas which are intended for dance forms are generally in medium tempo and the jatis are arranged so as to give scope for display of a variety of footwork. The Tanjore Quartette who had composed Tillanas for dance recitals have taken the medium tempo with the intricate svara and sollukattu passages closely woven to enable dancers to prove their skill. The drum syllables are mostly used in Tillanas, belonging to the group of dance forms.

There are Tillanas with Pallavi, Anupallavi, and Charana, others with only Pallavi and Anupallavi and some others with only Pallavi and Charana. The signature of the composer occurs in the Charana. Where there is an Anupallavi and Charana, the Anupallavi will consist of jatis alone, but where the composition consists of only Pallavi and Anupallavi, the latter will have the jatis, svaras and sahitya. Whenever there is a distinct Charana, it will have the words, solfa syllables and jatis.

The Tillana is a constant item in dance concerts. In Harikatha, the tradition has been to sing the Tillana after the purva-reetika was over, as it would ensure the creation of musical atmosphere and the subsequent enjoyment of the Harikatha is assured.

Tillanas figure in the post-pallavi session of a music concert. It is said that the great musical maestro Ariyakudi Sri Ramanuja Iyengar would refuse to sing any other item for the sake of love or money, after the Tillana had been sung.

The sahitya of the Tillana is invariably in praise of a deity or a ruler who patronized the composer. There are many popular and scholarly Tillanas. The singing of a Tillana gives good training to the vocalist, since jatis in the fourth degree of speed have to be sung with a great deal of clarity. The practice of Tillanas gives good training to the Violinist and the Vainika, since they acquire proficiency in swift bowing and fast plucking.

The Tillana Daru : This musical form also belongs to the family of Tillanas and has the angas, Pallavi, Anupallavi and Charana. The major portion of the Tillana Daru consists of words on the model of a Daru with a few jatis. Tillana daru is therefore a Misra Prabandha. Krishna-swami Ayya's Tillana daru in Surati raga, Adi tala beginning with the jatis Nadiri Dhani Tomtari Dhani, is said to be an excellent example.

Tarana: The Tarana is the counterpart of the Tillana in Hindustani music and is considered to be a classical item. Occasionally a Khyal singer will sing a bada Khyal followed by a Tarana. The rhythmic syllables are usually, ta, ri, da, ni, ta, ni. Sometimes a Tarana will have a Persian couplet as the sahitya. Tarana is both a vocal solo and dance number in Hindustani music. Singers like Nissar Hussain Khan had specialized in the art of performing the Tarana. Tarana singing requires great skill in rhythmic manipulation and ability to sing the syllables rapidly. The Tarana is a composition which does not use meaningful words. It is generally accepted that the rhythmic syllables are borrowed from the strokes of the tabla and sitar. But, the

Tarana has become part of classical Hindustani music as will be noticed from the fact that it is sometimes sung immediately after the major Khyal. In Carnatic music, however, the Tillana is treated as light classical music.

EMINENT COMPOSERS

1. *Veerabhadriah*

I shall now go on to some eminent composers of the Tillana. First and foremost is Sri Veerabhadriah of Merattur who gave shape to the Tillana as a separate musical form. Veerabhadriah lived during the reign of Pratapa Simha Maharaja, the Mahratta ruler of Tanjore in the middle of the 18th century. He was the Guru of Sri Ramaswami Dikshitar, father of one of the Musical Trinity, Sri Muthuswami Dikshitar. Veerabhadriah greatly enjoyed the patronage of the Mahratta ruler who was an ancestor of Sarabhoji. Tillanas came to be popular during the reign of Tulaja, the son of Pratapa Simha and as an early example, we have on record a Tillana in praise of Tulaja Maharaja, in the raga Kalyani, Adi tala, composed by a North Indian musician beginning with the syllables *thai thai* and which used to be sung in dance recitals. Veerabhadriah composed Varnams, Darus, Padams, the first ever Svarajati in raga Huseini and Tillanas with the Mudra, Pratapa Rama, the deity of the Mahratta kings. He also systematized the madhyame kala style in Carnatic music. Subbarama Dikshitar, the adopted son of Muthuswami Dikshitar's brother and the author of the incomparable "Sangita Sampradaya Pradarshini", held Veerabhadriah in very high esteem. He has said that Carnatic music owes a deep debt of gratitude to the contribution of Veera-

bhadriah. All his compositions were in praise of his patron Pratapa Simha Maharaja.

2. *Svati Tirunal*: Many royal personages have adorned the pages of India's musical history, but none so brightly as Svati Tirunal whose position is unique. He was a great scholar and linguist being fluent in Sanskrit, Persian, Kannada, Marathi, Hindi and English. He was a versatile genius, a gifted musician, a composer of a high order, an erudite lakshanakara, a sterling devotee and a liberal patron of music. Svati Tirunal was a contemporary of Sri Tyagaraja and though his life span was so short, barely thirty-four years, his contribution to Carnatic music has been something remarkable and unparalleled. He has composed many Taranas, Kritis, Ragamalikas and also Dhrupads, Tappas and Khyals. (His Tillana in the raga) Dhanasri was rendered.

3. *Pallavi Seshayyar* belongs to the Sishya Parampara of Tyagaraja and came from Neykarappati. His Tillanas in Dhanyasi and Vasanta were popularised by Professor Sambamurthi.

4. *Maha Vaidyanatha Iyer*

Maha Vaidyanatha Iyer or Maha Vaidyanatha Sivan, as he was popularly known, lived between 1844 and 1893 and belonged to the village of Vaiyacheri, near Tanjore. He studied music under Manambuchavadi Venkatasubbaiyar, a relative of Tyagaraja. He was one of the immortal vocalists of all times and his music was described as Gandharva Ganam. The title of Maha or great was conferred on him in 1856. when he was barely 12 years old. Iyer was an erudite scholar in Tamil

and Sanskrit and was also a composer. His well known compositions include a Telugu Pada Varnam, "Pahimam Sri Rajarajeswari" in the raga Janaranjani and some Tamil songs. His monumental composition was, however, the 72 Melakarta Ragamalika as interpreted by Govindacharya in the "Sangraha Choodamani." His Mudra was Guhadasa The Tillana in Kanada in Sanskrit, 'Gowrinayaka' in the Simhanandana Tala, consisting of 128 Aksharas is a magnificent contribution unmatched for its excellence, its words and Sollukattus. The entire composition consists of only two Avartanas. The first Avartana has the Sahitya in Sanskrit in praise of Lord Nataraja and the second Avartana is made up of beautiful Jatis. There are no Swara passages. Maha Vaidyanatha Iyer has also composed a Tillana in Mohana set to the Hanumat Kumbha Tala.

4. *Patnam Subramani Iyer*

Patnam Subramania Iyer was a brilliant composer of Carnatic music and was even known as the second Tyagaraja. He was not only a great vocalist patronized by Maharajahs but was also a great composer, who followed closely the style of Tyagaraja. He has composed numerous Kritis, very popular on the concert platform and also some brilliant Tillanas in the Ragas Khamas, Sindubhairavi etc.

5. *Ramnad Srinivasa Iyengar*

Ramnad Srinivasaiyengar was a great vocalist and talented composer in the field of Carnatic music. He was patronized by the ruler of Ramnad, Sri Bhaskara Setupati who placed him under the tutelage of Patnam Subramania Iyer. Poochi Srinivasa

Iyengar as he was known, imbibed the inimitable style of his Guru and also acquired a capacity to compose various musical forms like the Tana Varna, Pada Varna, Kriti, Javali and Tillana. He had a special flair for composing Tillanas and not less than twelve of them are available in print today, thanks to the efforts of Sri. C. V. Narasimhan, Former Under Secretary General of the United Nations. One of his Tillanas, 'Taradipanana' in the raga Kapi has been set to the Lakshmisala Tala which is a very rare time measure and is the 106th Tala in the scheme of 108 Talas. He has also to his credit another beautiful Tillana in Pantuvarali, set to the Raghavananda Tala. Most of his Tillanas have the Sahitya in praise of his several patrons.

6. *Veena Seshanna* of Mysore was one of the most celebrated Veena exponents of an earlier generation, who had the patronage of the then ruler of Mysore and also that of other ruling chiefs all over South India. His name is a legend in the world of Carnatic music in Karnataka. Seshanna was also a composer and his compositions include a Tillana in Senjuruti, which has become a classic in that raga. This composition in Carnatic music brings out with regal splendour the individuality of this desiya raga.

7. *Other composers*

Among other composers of the Tillana Mysore Vasudevachar, Ilupur Ponnuswami Pillai, Moolai Veetu Rangaswami Pillai, the great Taval Vidvan Ammasathiram Kannuswami Pillal, Venkatagiriappa of Mysore, Veena Krishnamachariar and Mysore Chenna Kesaviah, deserve special mention. The Tillana in Mohana beginning

with the Jatis "Dhim Dhim Kita Taka Dhim" and its crescendo of Jatis and Swaras is a masterpiece composed by Harikesanallur Sri Muthiah Bhagavata. Ariyakudi Ramanuja Iyengar and Mudicondan Venkatrama Iyer have composed a couple of Tillanas each.

The practice of composing Tillanas continues in full swing today and some

modern composers have infused a great degree of sophistication in the framework and have combined both sonorous melody and such intrinsic and intricate rhythmic patterns that the finished product is a real treat to the ear. Among the notable contemporary composers are Dr. Balamurali Krishna, Thanjavur Sri Sankara Iyer and Lalgudi Sri G. Jayaraman (*Courtesy*): Music Academy.

CARNATIC MODES IN HINDUSTHANI MOULD

(Continued from Page 11)

that they fail to notice what a mockery it makes of Saraswati! For that matter, a new trend has set in where the adopted mode is spun into a compound variety. Saraswati Malhar is the latest blend in the Hindusthani market. And how does it sound? Nothing better than, to quote a veteran Hindusthani Music critic, "a quiz-zical combination of two melodies that simply do not make for a pleasing coherent musical form"!

It may not be out of tune to point out here that while 'anuswaras' are an embellishing factor in Hindusthani music and as such are freely drawn in, they are taboo in Carnatic music. The Lakshya-based lakshanas in Carnatic ragas are so streamlined that even Bhashanga swaras have

their own entity in the scheme. And anuswaras or 'misra' formula have no place in the system.

Certainly, straight adoption or adaptation cannot have the same impact as the original. There is bound to be some difference, the difference arising out of the artist's approach, emphasis and above all, musical perception and vision and presentation. And unless one is deeply intuitive, intelligent and imaginative and thoroughly masters the raga in original, one's attempt at adaptation would not be completely successful. A parallel is the translation of a great work—unless the spirit and soul of the original is captured and conveyed, the whole purpose of translation would be lost.

Music Festival in Kenya

'Karibuni' is the Swahili word for welcome and the Kenyans are justly proud that whether you are in Nairobi, Mombasa or deep in the bush, you can be sure of a warm reception from Kenya's friendly people. With more than forty tribes making up a united nation of 17 million, Kenya has a cultural heritage which adds to the magic of a safari, a music and dance tradition.

The world-famous and prestigious Kenya Music Festival, organized by the Ministry of Education, Republic of Kenya, was held at the Kenyatta International Conference Centre at Nairobi from June 24 to July 5. Strangely enough, it was the 60th Anniversary of the Festival which, like that of the Madras Music Academy, started from the year 1927. The Kenya Music Festival is affiliated to the British Federation of Music Festivals and has as its objective the advancement of the study and creation of music and traditional dancing throughout East Africa. The 60th festival included vocal music, instrumental music, traditional dance and elocution in African, Oriental and Western languages. The present writer was nominated by the Indian Council for Cultural Relations to attend the conference at Nairobi as an adjudicator for the Oriental music and dance section.

The Festival was held in the Kenyatta International Conference Centre in the heart of Nairobi, one of the largest theatre complexes in the world. Besides a 30-storey tower it comprises the Plenary Hall

with a capacity of 5000 and an Amphitheatre, rising tier upon tier, which can accommodate 3000. The magnitude of the Festival can be imagined from the fact that there were 4000 entries from all the schools in Kenya and competitions had to be held concurrently in three centres in the complex.

Western and African music and dance occupied, naturally, the major part of the Festival. Vocal music ensembles and choirs had been divided according to the range of the voices, male voices being classified as Bass, Baritone and Tenor and female voices as Soprano, Mezzo-Soprano and Contralto. Sacred music and church choirs played an important part of this section. The instrumental section included piano solo, pianoforte ensemble, stringed and wind instruments. Verse speaking in Kiswahili, French, Mashairi and other African languages was an important item in the Festival.

Kenya has a population of a hundred thousand people of Indian origin, the majority being Gujaratis settled there for many decades. This community has been preserving the customs, manners and the culture of their forefathers to the extent possible although Western culture has been making inroads as in the other parts of the world. The Bharatanatyam bug seems to have bitten this community and there were no less than 68 entries for this style alone. Kathak came next with 40

entries. Manipuri had 26 entries and Odissi 10. The participants were girls from the age of seven to 22 and had learnt the art from two Indian dance schools running at Nairobi. One of these is headed by Kamini Thakkar, holder of an M.A. degree in dance from the M.S. University, Baroda and the other by Gita Umesh from Madras. As no singer is available locally, girls practise to cassetted music mostly copied from L.P. records and recordings from India. Parents appeared to have invested a fortune in making costumes with imported material and the dancers looked resplendent and colourful.

As each participant had been given only five minutes, they could perform only Alarippu, Jatisvaram or Tillana. The standard of dancing was surprisingly good although there were repetitions of the same items taught by a particular Guru. Indian settlers in Kenya have donated a large number of trophies, cups and prizes which were eagerly sought by the participants, some of whom came from distant places like Mombasa and Nakura. A wag said that this mania for Bharatanatyam in Kenya was a spill-over from Gujarat where matrimonial advertisements by non-resident Gujaratis stipulated Bharatanatyam as one of the qualifications for brides in addition to good looks and an ample dowry!



A surprise awaited this writer when the music session started. This section comprised classical vocal solo, bhajans, Hindi film songs, sitar and tabla competitions. The syllabus for the music section had stipulated a knowledge of svaras, talas in vilambir, madhya and drut layas, and the singing of sargam. For older students the singing of tana and a deeper knowledge of rhythm are insisted upon. As there was only one Ustad teaching Sitar, most of the students depended upon him but his level of teaching was high. One was delighted to hear ragas like Desh, Yaman Kalyan, Malkaus and Hindol rendered in all their purity. Most of the tabla teachers and students belong to the Sikh community which is proud of its proficiency in the instrument. The Bhagini Samaj of Nairobi is an active body which bagged the trophy for devotional music and for the Garba dance its members performed. It was heartening to see African children studying in various schools participating in Indian dances like the Garba, Dandia Raas and Bhangra, singing sweetly and thus paving the way for an emotional integration between the two ethnic groups in Kenya living in amity for many decades.

I felt that my visit to Kenya was amply rewarded.

T. S. PARTHASARATHY,
(Courtesy— "INDIAN EXPRESS")

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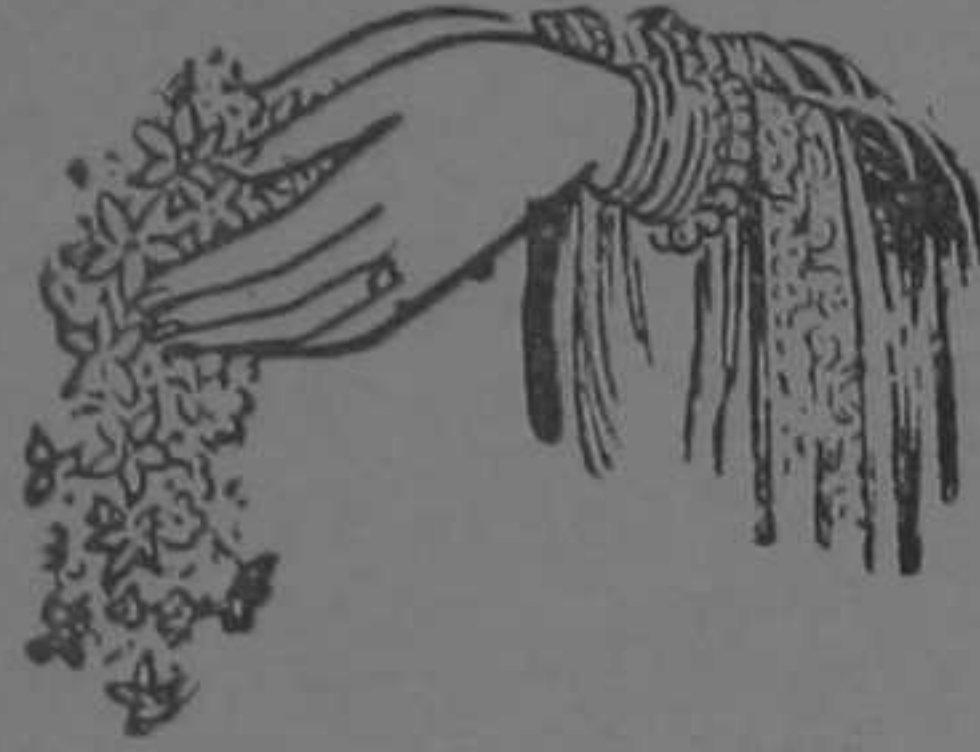


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Melas in Carnatic & Hindustani Music Systems - Part III*

By

S. K. RAJAMANICHARI

HINDUSTHANI MELAS

Melas are further divided into Purva Melas and Uttara Melas in North Indian Music. From 12 noon to 12 night, Melas are called Purva Melas. From 12 night to noon, Melas are called Uttara Melas. Those vadiswaras which are in Purvanga - namely Sa ri ga ma pa, come under Purvanga vadi Pradhana Ragas. Those vadi swaras, which are in Uttaranga - namely Ma pa da ni sa, come under Uttaranga vadi swaras. According to swaras and time, those Ragas are further classified thus :

1. Sandhi Prakh Ragas

Dawn or dusk time. They are R, D Komal Ragas.

Marwa - Bhairavi - Morn.

Purvi - Eve.

R, D Komal Ragas are also called Morning Ragas.

2. R D Suddha Ragas

— Kalyan, Bilaval, Khamaz

From Morn. to 10 Night and again from 7 p.m. to 10 p.m.

Suddha R, D Ragas are sung,

3. Komal G, N Ragas

From 10 Morn. to 4 p.m. and from 10 p.m. to 4 a.m.

From 10 p.m. to 4 a.m. Asaveri, Jonpuri, Gandhara Todi,

10 Night - Bhagasri, Jaijivanti and Malkauns.

60 popular Ragas from 10 Melas.

1. Bilaval.
2. Alhaiya Bilaval,
3. Khamaz,
4. Yaman,
5. Kapi,
6. Bhairavi,
7. Bhoop,
8. Sarang,
9. Bihag,
10. Hamir,
11. Desh,
12. Bhairav,
13. Bhimpalasi,
14. Bhageshri.
15. Tilak Kamod,
16. Asaveri,
17. Kadar,
18. Deskar,
19. Tilang,
20. Kindol,
21. Marwa,
22. Sohani,
23. Jonpuri,
24. Malkauns.
25. Chayanat
26. Kamod.
27. Vasant,
28. Sankara,
29. Durga (Khamaz).
30. Durga (Bilaval),
31. Suddha Kalyan,
32. Gaud Saranga,
33. Jaijai

* Parts I & II of the article appeared in the October, 1986 and January 1987 issues.

vasanti, 34. Purvi, 35. Pooriya Dhanasri, 36. Faraz 37. Puriya. 38. Sindura, 39. Kaligauda, 40. Bahar, 41. Atana 42. Dhari, 43. Maand, 44. Gaudmalahu, 45. Janjoti, 46. Sri, 47. Lalith, 48. Miyamalahari, 49. Darbari Kanada, 50. Todi, 51. Multani, 52. Ramkali, 53. Vibhas, 54. Piloo, 55. Desi, 56. Patdeep, 57. Ragesri. 58. Pahadi, 59. Jogiya, 60. Malgunji.

Samaya Chakra

Eve.	7 to 8	8 to 9	9 to 10
Poorvl	Bhoop	Bihag, Khamaz	Kapi
	Yaman	Desi, Durga	Bhagesri
	Kedari	Tilak Kamod	
	Hamir		
10 to 11	11 to 12	12 to 2	4 to 6
Darbari Kanada	Sohani	Bhairavi	Bhairav
Malkauns			Marwa
			Asaveri, Bhimpalasi
12 to 2	2 to 4		
Patdeep	Multani	Gauri	

In North Indian Music, Ragas are usually sung and played according to time in recitals and other places even now.

Following Matanga's classification of Ragas into Sudha, Chayalaga and San- kirna, the following list of Chakra and ragas names are available in Hindustani system of music, which is also referred to by Damodar in his 'Sangeet Darpan.'

Hindustani system of Melas

16 *Suddha Saptak*

Its Ragas

1. Mitra Saptak (Suddhaswar) Suddha Bilaval, Maand, Bhoop, Durga, Hamsadhwani, Bhinna Shad, Khambavathi, Shankara, Tilak Kamod, Deshkar, Bhavani.
2. Surya Saptak (M Tivra) Kalyan, Hindol, Audav Kalyan, Hindol-Pancham.
3. Chandra (R, G, D, N, Komal) Bhairavi, Malkauns, Bilaskhani Todi, Komal Asaveri.
4. Ravi (N Komal) Ragini Mani-Kabhojl. Ragesri, Madhumaad Sarang, 'RM' Varjit Kalavathi, Madhuradhwani (ga ma dha ni)

5. Bhanu (g ni Komal) Bhimpalasi, Dhani, Bhagesri, Nayaki Kanada, Suhakanada, Bheem.
6. Khag (g, d, ni komal) Jonpuri, Asaveri, Darbari Kanada, Adana, Malkauns, Komaladesi, Dhanasri.
7. Prabha (R, D, komal) Bhair, Kaliganda, Jogiya, Vibhas, Saveri.
8. Hiranya (R, M, Dh Vikrit) Pooriyadhanasri. Sri, Jethasri, Vasan (no, 1), Sritank, Triveni.
9. Mareechi (R, M, Vikrit) Purvi-Kalyan, Pooriya, Marwa, Sohani.
10. Aditya (R, G, M, D, Vikrit) Todi, Goorjari Todi, Multani, Mriga ranjani Todi
11. Mahadev (g, m, d, Vikrit) Simhendra Madhyam, Kapi, Multani.
12. Vasudev (R, g, ma, d, ni Vikrit) Todi, Bhairavi, Seethakali.
13. Ganesh (g Komal) Patdeep, 'P N' Varj Abhogi Kanada.
14. Sharada (g, dh, Komal) Kirvani, Suddha, Pilu, Chandrakauns.
15. Kesav (R, Komal) Suddha Dhaivata Vibhas, Anand Bhairav, Jeth (No. 1)
19. Madhav (Dha, Komal) Khandravadan, Surya Kaun, Devranjani Nata Bhairav.

12 *Chayalag Saptak Melas*

1. Savitha Saptak (Both N) Khamaz, Tilang, Brindavani, Sarang, Tilakku- mod, Des, Alhaiya Bilaval, Malhar, Surmalhar, Gauda- malhar, Khambavathi (No. 2)
2. Vishnu (Both g, and both N) Kapi, Jijhoti, Goara, Jaijaivanti, Malgunji, Jog, Hamsa kinkini.
3. Ark (Both Ms) Yamankalyan, Hamir, Kamod, Bihag, Gaudasa- ranga, Pahadi, Pancham.
4. Bhaskar (Both Ms, Both Ns) Kedar, Chayanat, Bihari, Desi-Khamaz Kedar.

5. Purushottam (g Komal, Both Nis) Miyamalhar, Bahar, Sindhura
6. Sriram (g, Komal, Ni, Both Ds) Desi, Desidhanasri
7. Srikrishna (Ri, Komal D, Both Ms) Poorvi, Lalith, Vasant No. 2, Pharaz, Lalith-Pancham, Prabhat Bhairav.
8. Govind (R, Komal Dha, Both Ns) Jogiya.
9. Geetha (R, Komal D, Both Ms, Both Ns) Ramkali, Lalith Bhairav
10. Datt (R Komal, Both Ms) Lalithavari, Bhatiyar, Bhamkhar Pancham.
11. Lakshmi (g, Vikrit M, Both Ns) Madhuvanathi, Ambika.
12. Narayan (R, Komal N, Both M) Ahiri Bhairav, Ahir Lalith, Bairagi Sarang.

4 Samkirna Saptak Melas

1. Gopal (g, dha ni, both) Sindhkapi, Anand Bhairavi, Jogkans Dwaigandhar.
2. Srihari (R, M, D, Both) Jaith (No. 3), Jethasri No. 2).
3. Bhagavan (Both R, G, Dha, N) Gandhari, Khat, Misra Maand.
4. Parameshvar (Both R, G, M, D, N) Pilu, Misra Phabadi, Misra Bhairavi. Vasant Bahar).

[N.B. The above information is from Ref. 6.)

Rules for Hindustani Melas

1. 7 Suddha Swaras and 5 vikrit swaras are accepted.
2. Melas are formed with the combination of these swaras.
3. Only 7 swaras from Mela. That's why, Melas are also called Saptak.
4. Out of 7 swaras, Sa, Pa, Suddha M, and Tivra M are compulsorily taken.
5. Out of the rest of 4 swaras R, G, D, N, 2 swaras from Purvang (Sa re ga ma) and 2 swaras from Uttarang (Pa dha ni sa) are taken.
6. Out of Suddha and Vikrit swaras, Eka Jaiti swaras are taken.
7. M or P of Purvanga (Sr re ga ma Pa) is necessarily to have Samvadtva in Uttarang (Ma Pa da ni sa)

8. When one takes Tivara M, Suddha Ni is necessarily taken. M'-Ni and Ra ga are taken.
9. R, R, g, g, da, N, N, are not accepted together in Melas.
10. Melas are formed with the help of the difference between swaras.

Sa — re	=	52
Sa — re	=	28
R — R	=	23
R — G	=	46
g — g	=	18
D — d	=	13.2
N — N	=	11.8

11. If there is a difference of one 1/2 swar (like 26-25 or 28, between 2 swaras, one swar only out of 2 swaras can be taken. So, g, g, N, N, cannot be taken together in Melas.

12. Samvadtva between Purvang and Uttarang is very necessary.

S-P, S-M, R-P, R-D, G-D, G-Ni, M-N, P-S, M-S, P-R. These combinations of vadi and samvadi are accepted. P-S, S-P, M-S S-M are all same. The type of samvadtva is called yamakatv. Yamakatv is necessary for Rasa Pradhana,

12. Ni is called Anishtra swar (25-7). Tivr M (45/32) is also called Praveshak swar of Pancham. In Bharateeya Paddhati, Tivra M is Prayeshak swar of Pa. So, Tivra M is called Durbal swar. So, Tivra M and Ni are not accepted as vadi and samvadi. Suddha M 5/4 and Ni 25/7 as samvadi is possible. g, R's and M'-Ni's combination is called Durbal. But R, g's combination is unavoidable.

13. If some swaras are samvadiheena, a Mela becomes defective.

Considering these strict rules of That, the Hindustani system of Music seems to have accepted 32 Melas only out of 72 Melas of Venkatamakhi, but has respected his mathematical calculation and serialisation of Melas. Out of 32 also, 10 Melas only are named.

* * *

This series of articles has traced the gradual evolution and history in regard to the Mela system in Indian music, which has divided itself from Middle Ages into North Indian and South Indian Music, Further developments and innovations in this field are going on and have to go on. Whatever differences there might be in regard to the origin

of Melas, Raga, its derivative, is Rasa Pradhana. Music, its elements being Sruti and Laya, is universally accepted so long as it is sung melodiously. Ultimately, melody is the the essence of our Bharateeya Music.

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Cultural Scene in Karnataka

By

T. B. NARASIMHACHAR

Generally speaking, the period June-August is a dull one for cultural activities. But we witnessed two dance festivals during this quarter. Readers may recall the achievement of young dancer K. R. S. Prasanna of Bangalore, who established a world record of 44-hours marathon Bharathanatyam performance almost exactly a year ago. He, with the cooperation of the other members of his family, has established a dance school 'Shantala Arts Academy'. For the second year in succession this Academy held a two-day dance festival at the Ravindra Kalakshetra during the third week of July. Titled as the 'Shantala Nrityotsava', it was intended as a homage to the personality of 'Shantala', the historical Queen of Dance, who was also the Queen of the Hoysala emperor, Vishnuvardhana.

The academic sessions in the mornings and afternoons highlighted this aspect. C. K. Nagaraja Rao, eminent Kannada Literature, spoke about Shantala as a historical dance personality and partner of the emperor in administration. Prof. K. V. Rajagopal detailed the condition of the stage during her time. A lady dancer spoke about the part played by women in the realm of Fine Arts during Shantala's time. Another subject chosen for the seminar was 'the Tradition of Gurus in Natya'. Three leading Gurus, C. Radhakrishna, Adyar Lakshman and Usha Datar,

spoke at length about the intensive and disciplined training they received from their respective Gurus-Kolar Kittappa, Dr. Rukmini Devi of Kalakshetra and Mugar Jeamma and Dr. Nataraja Ramakrishna, which moulded them in turn into their present stature as respected Gurus. The various problems faced by dancers and dance students in contemporary set-up were elaborately dealt with by young dancers/Gurus Pratibha Prahlad, D. Sarvottama Kamath of Bangalore and K.Ramamurthi Rao of Mysore.

It is a pity that the response from the local dance fraternity was not commensurate with the growing number of dancers and dance teachers in this cosmopolitan city and encouragement from Government through its various agencies, like the Department of Kannada and Culture and the State Sangita Nritya Academy. The dance programmes in the evening attracted slightly better audience response, with junior and senior dancers taking the stage and giving short programmes. They were Priyadarsini, K. R. S. Pulikesi (all Bharathanatyam), Usha Datar (Mohini Attam) and Veena Murthi (Kuchipudi) and lastly K.R.S. Prasanna himself, thus providing variety in content and talent.

As part of the festival, there was a highly interesting and educative exhibition

of large size photographs of dance sculptures gathered from various historical centres of Karnataka such as Belur, Araluguppe, Halebeedu, Badami, Aihole, Pattadakallu, etc, from early 7th century Chalukyan times to 12th century Hoysala period. In addition, Dr. Choodamani Nandagopal, a dancer-cum-art-historian presented an illustrated explanatory talk on 'Nritya Shiva, in the sculptures of Karnataka with the help of slides. Mridanga vidwan B. R. Seshadri, who has been very much in the field of dance for over three decades, providing percussion support at dance programmes by eminent dancers like Smt. Indrani Rehman in India and abroad was honoured. He happens to be the son of late B. S. Raja Iyengar, a vocalist of Bangalore, very popular in the South as 'Jagaddodharana Raja Iyengar'.

The other dance festival which was arranged by 'Kinkini' for the fourth year in succession, with a 4-day dance festival also at Ravindra Kalakshetra., during August, provided exposure to 13 young dancers from Bangalore, Madras, and Andhra. They performed with varying degrees of talent and efficiency. All of them however, have won their spurs as good dancers. The programme by T. V. Bhuvanewari of Madras under the baton of young Guru Uma Dandayudhapani and by Sujatha Srinivasan (latterly groomed in Abhinaya by Kalanidhi Narayanan) were sponsored by the Kalamandir Trust of Madras, presided over by Sri S. Viswanathan. Gowri, who sang the songs for both the programmes, readily captivated the audience with her delightful and soulful rendering.

The cynosure of all eyes was, however on the Bhama Kalapam' programmes

presented by Sunil Shambhu of Bangalore under the baton of his Guru Sunanda Devi (who is a disciple of Dr. Nataraj Ramakrishna) and Kala Krishna, also a disciple of Dr. Nataraja Ramakrishna. While the former claimed the 'Kuchipudi' style the latter called it as originating from the 'Navajanardanam', also of Andhra origin but brought into vogue by a Devadasi, Satyabhama, guru of Dr. Ramakrishna. In such a case, comparisons would be unjustified, in view of the more seasoned art of Kala Krishna. Sunil did acquit himself creditably, though he was handicapped by his diminutive figure and lesser stage experience. These two were sponsored by the South Zone Cultural Centre. Students of Padmini Ramachandran of 'Natya Priya' and Kedilaya Sisters under the baton of Guru Vasanthalakshmi of Keshava Nritya Shala gave programmes on the concluding day. This festival proved a boon to young aspirants as the attendance was good. Unlike as in previous festivals there were no academic sessions.

Lec-dem by Dr. Balamuralikrishna

Dr. M. Balamuralikrishna was very much before his fans during the first week of August at three different venues in three different roles. The second was a benefit vocal recital in favour of a music school run by one of his disciples in Bangalore. Earlier at the Bharathiya Vidya Bhavan, he demonstrated his role as a composer, with reference to the mood, the source and ethos of a Vaggeyakara. He clarified that he never sat down with a pre-determined decision to compose but composed only when the inner urge and mood came on him, under unforeseen circumstances.

He instanced the creation of his first new raga-four-note based Mahati (Sa-Ga-Pa-Ni)-then considered to be an anti-traditional feat-and later went a step further and created a 3-note based raga (Sa-Ma-Pa) and named it Tri-Shakti and composed a song. That evening, he demonstrated this creation. Further he explained how the vast precincts of the Brahadeeswara temple in Tanjore inspired him to compose the Kanada krithi 'Brahadeeswara Mahadeva' in a jaunty pace. On another occasion while in Rome, in the solitude of his dormitory during an overnight stay waiting for his morning flight back to India, he composed another song; how, once, when he warbled certain notes which turned to be of the Madhyamavathi scale but with Pratimadhyama, he was tempted to name it Pratimadhyamavathi. He concluded that all this was possible to those who venture beyond the confines of the scale. There was a question and answer session also.

The Anatomy of Taala

At the Chowdiah Memorial hall, under the joint aegis of the Percussive Art Centre and the Academy of Music, there was a shift in accent from Raga to Taala, in the context of the more significant LAYA Gnana. Here again, his innovative mind has given birth to a new system of Taalas based on different principles, of utilising Kriya and Gati (action and gait). Sasabda kriya recognizable by the clapping, snapping of fingers, etc, Nissabda kriyaas demonstrated by the wave of the hand (silent count). He explained and demonstrated how, even while using the old Taalas, the accent was on Sasabda or sounding beat where these variations occur, while the silent part maintained the old two-two units. He named his new taalas, TRI-

MUKHI, etc, according to the number of units used. He demonstrated his system with Trimukhi taala (Triputa) with the counts 3-2-2-2, 3-2, 3-2 cycle rendering a pallavi in Sankarabharana raga; he presented another pallavi in Panchamukhi taala of the cycle 5-2-2-2, 5-2, 5-2 in the raga Kalyani; Navamukhi taala with the cycle 9-2-2-2, 9.2, 9-2, in Roopaka taala. It was a brain-teaser, an intellectual exercise and exciting experience. How far this would come to be acceptable to other performing artistes and achieve any vogue is a moot point. Earlier, he released a book "Taala Sangraham"-a compendium of more than 1000 talas in use in Indian music compiled and tabulated by Sri B. M. Sundaram of Pondicherry A.I.R. who has already a book of Raagas (Palaiazhi) to his credit, as a disciple of Dr. Balamuralikrishna. These books will be useful to students, scholars, etc., as a ready-reckoner.

Hindusthani Yuva-Sangitotsava

Bangalore extends patronage to all art forms, as in no other part of Karnataka. Hindusthani music adherents have clubbed together under the banner of 'Sur Sagar' (Sangita Sabha) It got up a two-day youth music festival at the recently built Guru Nanak Bhavan, which was mainly sponsored by the Ubhayakar couple in memory of their son Devnandan Ubhayakar. Smt. Lalita Ubhayakar is a Hindusthani musician at the All-India level, as a disciple of Pandit Rama Rao Nayak of the Agra Gharana under Usted Faiyaz Khan Saheb of hallowed memory: The daily attendance was surprisingly good, considering the artistes were all young. The participants were N. Sumathi, Shanta Prasad Upasani and Rashid Khan (all vocal); Shubendra (Sitar), Rupak Kulkarni (flute) and Sangita

Shankar (violin) (incidentally, daughter of Dr. N. Rajam), Kum. Subra Guha (harmonium), Yogesh Samsi, Abhiman Kausshal and Ram Kumar Mishra (all tabla). The fare offered was generally of a high standard as all the young aspirants have been groomed by established masters in the respective fields.

Nada Tarang

A. D. Zackariah, High-school master turned violinist-musician has refurbished the musical image of the street-singers' favourite instrument-Bul-bul-Tararang-into an instrument which can be used for presenting classical Carnatic music. After jettisoning his career as a teacher, he joined the A.I.R. Bangalore as a staff artiste and retired as such in 1985. Since then he has applied himself to the task of improving this instrument which he had mastered along with the violin, in his younger days.

The new instrument named 'Nadatarang' has a guitar-like body with a keyboard to which 24 strings have been fixed to be operated by the fingers of the left hand even while the main strings are strummed with a plectrum with the right hand. There are 12 additional strings to be adjusted and manipulated according to the chosen raga, as in a Sitar to produce special notes. Sometimes, a violin bow is used to ensure continuity. A pick-up attached to the instrument ensures that shape and reality is given to certain minitones which the human ear may not be able to discern. (ala Mandolin U. Srinivasi). The volume is controlled by the artiste himself with the help of a gadget. He demonstrated its potential for classical music in a convincing way at a press conference by playing

those peculiarly Carnatic ragas 'Sahana', 'Anandabhairavi' and 'Yadukulakamboji' as [also Taanam. He is expected to give a full fledged concert on this instrument shortly.

Workshops Galore

The Bharathiya Vidya Bhavan has been almost regularly arranging workshops on rare or infrequent krithis of well-known composers by leading vidwans, like R. K. Srikantan, Dr. V. Doresami Iyengar, Belakavadi Srinivasa Iyengar, M. A. Narasimhachar, S. Krishna Murthi (grandson of Mysore Vasudevachar) etc. These are in effect training classes for advanced students to improve their repertoire. Now Malleswaram Sangita Sabha has also fallen in line and started arranging workshops, with R.K. Srikantan for a start, selecting six rare krithis of Patnam Subrahmanya Iyer. These workshops are well attended.

For a change, vocalist Madurai T. N. Seshagopalan gave a veena recital in Bangalore. As he used a local veena, he did not appear to be perfectly at ease in his programme but gave enough evidence of grasp over the medium, using his vocal knowledge. Come September, it was the season of Ganesha pooja music festivals at various centres. But the 3-week long Gokulashtami festival at the ancient Sri Venugopala Krishnaswami temple in Malleswaram, under the joint auspices of the Temple committee and Sri Parthasarathy swami Sabha, featured many leading musicians, local and from outside the state, mostly with local accompanists. I have to refer in particular to the brilliant vocal recital of Sudha Raghunathan (nee Venkataraman) with Lalgudi Rajalakshmi on

violin and Umayalpuram Mali on mridangam. She proved her potential as worthy successor to Dr. M. L. Vasanthakumari in respect of melody, lilt, verve and efficiency in presentation. The series began with a short unofficial flute recital by a 9-years old local child, Sashanka, in which he played a Varnam in Sahana, 'Sri Venugopala' in Kuranji and 'Krishna Nee Begana Baro' in 'Yaman Kalyan' with only mridangam support and captivated the audience and received the blessings of Harikatha exponent, Sri T. S. Balakrishna Sastri-gal.

Roll Call of Honour

The Bangalore Gayana Samaja has selected Vidwan R. N. Doreswami of Mysore to preside over its nineteenth annual Music Conference and Festival to be held for 8

days from the 8th of November to his year. He is a senior Vainika in the line of Veena Seshanna, being the disciple of Veena Venkatagiriappa, the Guru of Dr. V. Doreswami Iyengar. Apart from a successful concert career as a vainika he was a music teacher for 13 years on the staff of the Maharani's College, Mysore and as professor and Head of the Department of Veena in the Fine Arts College at Mysore attached to the Mysore University. In his early years he learnt vocal music under the late Salem Doreswami Iyengar. He has many titles to his credit.

After a gap of nearly six months, the State Government has constituted all the Academies, including the Sangita Nritya Academy which is headed by Smt. Maya Rao, the eminent Kathak exponent.



Cultural Scene in Bombay

By

Dr. Sulochana Rajendran

Youth stole the show during the quarter with honours shared by Mandolin phenomenon U. Srinivas, Sowmya and Mysore Nagaraj (violin) in that order. The rise of Srinivas, the child prodigy of this decade, is almost a saga of Karnatak music itself. That no instrument is beyond a system and all that is required is talent and technique to tame it, has been more than proved by him. Certainly in this genius's nimble fingers the Western 'backdrop' instrument has come alive to the delicacy and depths of the sensitive Karnatak musical system bringing on to it the sweet sheen of the violin, the breezy enchantment of flute, all in vocal clarity.

If his art is impelled by the speed 'syndrome' that is the performing kick that everyone employs on stage when in the company of enthusiastic accompaniments he equally deploys the vilamba grace at times. And with an amazing ease and sensitivity, he revels in a vivadi mela as he delicately delves into gambhira ragas like Todi. In the recital for the Shanmukhananda Sabha (July) he spell-bound the packed audience with Nasikabhushani, Todi, Simhendramadhyamam, Kanada, Kadanakuthalam etc. While he never missed any chance of employing orchestral effects on *sangathees*, his perceptivity in Raga exploration was commendable, confining his explorations to the bass in Nasikabhushani giving the rest of the octave an overall

touch; getting deep into Kanada "Sukhi Evvaro" in a meditative spell and essaying Todi and Simhendramadhyamam Ragam-Tanam-Pallavi expansively with vidwat and vivahara.

The supporting stalwarts Kanyakumari violin, Srimushnam Raja Rao, mridangam and E.M. Subramaniam (ghatam) rose to the occasion with inspiration. Kanyakumari's was a real treat to blend with Srinivas'.

"Bhusadharamu"....."soft and soothing flowed the Kshetragna padam in Todi and S. Sowmya, another teenager hopeful, seemed to have lost herself in the feel and frame of the padam rendering the accompanists almost awe-struck and immobile. In her very first appearance at Bombay at Shanmukhananda (July) the youngster conquered the hearts of rasikas. Sowmya's music is not the peripheral variety. It is solemn and solid, soft and gentle and has a maturity, azhutham (weight) and vitality that go with the training she has had under maestros, Dr. S. Ramanathan and Smt. T. Mukta. For one so young Sowmya displayed a rare acumen, combining fine sense of artistry and musical perception. Speed has no fascination for her.

In a voice well entrenched in sruti and laya she gave a sumptuous recital treating every facet of her rendition proportionately. There were some apoorva ragas too in the

bill which she rendered with felicitous ease. Of the Raga essays, Suruti, Kannada and Ragapanjaram were marked for their 'quintessence' charm and Kalyani and Kambhoji (RTP) stood out in their magnificent grandeur. "Sundari" and the Adi Tala Pallavi respectively were evocative, embellished with sustaining niraval and swaras. Here is a talent worth watching.

Mysore Nagraj is not new to Bombay audience. He has already made his mark as a fine accompanist and the violin trio he played with his brother and father at the Sabha (June) showed the potential and prowess of the team to reach the top. Though at the lead, Nagraj did not overplay to eclipse the other two. There was in fact a tonal synchrony in the manner the trio played with equal aesthetic instinct and excellent understanding. The style they followed was obviously vocalised and ensured the kritis their sahitya intonation. The pure instrumental effects resorted to now and then added a new dimension.

The senior's Andolika, Nagraj's Amritavarshini and Mohanam (RTP) and his brother's Purvikalyani were all pictures of elegance and artistry speaking highly of their musical sense and fine fingering. There was an overleaning on MSG bani. One felt they could emulate but still find their own style with the prowess they have.

A typical kutcheri atmosphere prevailed right from the start when M.L. Vasantakumari opened with Vijayadasa's Pada (Aug.), "Gajavadana Paaliso" (Begada). In the hands of this veteran who has specialised in Devarnamas, Haridasa Sankeertanas have got a new facelift and concert-focus.

A simple keertana in artistic format with *sangathees* naturally yields itself to *mano-dharma* facets of niraval and swaras. This not only enhances its musical value but also helps popularise—which otherwise would remain within the confines of the bhajana tradition and perhaps lost to concert-rasikas. Quite a laudable service to the music world.

Suddha Dhanyasi, Kiranavali, Kalyani and Natabhairavi were choice selections in her repertoire and dwelling freely on Sruti beda MLV made colourful essays of Kalyani and Natabhairavi, the latter serving as the main Raga of the evening for a Misra Chapu Pallavi. Tukkadas made an entertaining session of their own. The concert was enriched by the everfine violinist Kanyakumari and the inspired percussion pair Mannargudi Easwaran (mridangam) and Harishankar (Kanjira).

Kalyani in its majesty and grandeur figured in another typical Cutcheri that reminded of old-time greatness. Although veteran Tiruchi Swaminatha Iyer, earlier Director, Karnatak Music Vullabh Sangeet Vidyalaya when in Bombay and now settled in Madras, had to cope with a voice that was none too cooperative, there were flashes of range, depth and vidwat. The *cutcheri* supported by the fine violinist K. Shivakumar and a refined mridangist K. R. Chandramouli stood as an object lesson on tradition, paataanthara and vinyasa.

R. M. Shivavadivel, featured in the August programme of the Sabha has a long way to go to be a Nagaswara Ilam Chakravarthy! The young piper has the potential—his blowing technique on the

heavy instrument is controlled and soft and he adopts the gayaki style. But vitality, the prerequisite for a concert to sustain and mandharma for ragas were found inadequate. Within an hour and a half he appeared to wither out and that took a toll of Kharaharapriya staggering, "Nadachi Nadachi" in an off-key straying.

T. S. Satyavathi (Aug.) who showed great confidence and grit fizzled out as she strove for greater effects with gestures than with actual vocal articulations. The modulated voice shorn of its vitality could convey little of the message that conjured up in her mind.

In the dance segment, Uma Maheshwari, the grand daughter of Smt. Mukta, was presented in a solo Bharata Natya (June). As a scion of a family that has earned performing merit in the field of dance and music Uma is instinctively attuned to the art and well groomed by the eminent guru Swamimalai Rajaratnam. Her figure and feature go a long way to make her art expression easy. Uma's programme as a whole was one that had fine traditional taste with subtle and suggestive mime given a prominent expression through Netrabhinaya. Her felicity came to the fore when to her grandmother's rendition of "Yaarukkagilem Bhayama" (Begada) she expressed fearlessness with refined artistry shorn of arrogance. "Choodane" (Sahana), "Neemaatalemayannura" (Purvikalyani) made quite an impress.

A melodious singer, Rajaratnam's rendering of Todi padam, "Yaar Poi Solular" preceded by a virutham lingered

long as his choreography and his disciple's visualisation evoked poignance. True to the Vazhuvoor bani, Uma's nritta articulation had the nimble-footed grace and feathery touch, the nritta itself woven with tight intricacy. The Kalyani varnam, "Sami Neeveyani" reappearing after a long gap was welcome and the blend of melody and mime was enjoyable. One feature that was however irksome to many was the repetition of the sancharis as sangathees, defeating in the process their very purpose.

"Tirumal Azhagar Kuravanji" and "Siva Leela" were the two ballets, students of Nritya Geethanjali Bombay, presented in July under the auspices of the Sabha. Its director Guru Rajee Narayan has been attempting quite some variations in her presentations of Natya natakas, some with classical base, some semi-classical and a few moulding a traditional dance number into balletic exposition. Being costume dance dramas they made colourful entertainment.

The Kuravanji theme was a familiar one and Siva leela was cast as a Varnam in ballet. The sancharis in the Varnam were not visual extension of a stance portraying an episode. Each episode, a leela here had music of its own, a ragamala and the varnam stance served only as a take-off plank.

Though in such group presentations emotive expressions take generally a back-seat, a few of the 'Leelas' came out with effective portrayal—such as Nandanar, Kaala Samharam and Pittukku Mann Sumanthal.

News And Notes

Kalamandir Trust

When two giants combine in high idealism, the results are bound to be phenomenal. This has been the case with "NATYOTSAVA", a week-long presentation of truly classical Bharat Natyam dances by a clutch of the most promising talent available today—by the Kalamandir Trust and the Music Academy, Madras. Neither Sri S. Viswanathan nor Sri T. T. Vasu, the heads of the two institutions, would ever settle for the merely slick and ostentatious, as everyone knows. But in the present case, the spit and polish of the arrangements, the smartness of decor and programmes was the icing on the cake of substantial and solid homework. Some fresh breezes did indeed blow through the TTK hall in the shape of new ideas—the observance of a code for the organisers and the public, which *inter alia* enforced the wholesome Occidental discipline that viewers should be in their seats in time, that the doors will be closed when the dance was on, etc. That these edicts were observed to the letter by Messrs Viswanathan and Vasu themselves was something to write home about. Stragglers have no place in a concert hall. Punctuality was enforced 100% even if at the beginning of each session at 4.45 p.m. or 6.15 p.m. the audience was thin.

The dances were well attended. Almost every dancer presented proved her mettle and justified her inclusion. The high levels attained in the performances were a tribute to the artists, especially as

the art of different schools was on display. As W. Hazlitt said, "the voice of Fame is alone the voice of truth". Sri S. Viswanathan, the Chairman of the Trust, deserves the warmest congratulations.

An attractively got-up souvenir spelling out briefly and with humility, the impressive work done by Kalamandir Trust during the last three years for the promotion of dancing—offering of scholarships as incentive, participation of the Trust in art festivals conducted at centres outside Madras such as Trivandrum, Ernakulam, Cochin, and publication of cameos of the young dancers functioning within the orbit of the Trust's schemes—was also published besides daily programmesheets printed on art paper and distributed free to rasikas. The credit for these and other thoughtful arrangements belongs to Sri M. S. Venkataraman, the Co-ordinator, who spared no pains to make the Festival an unqualified success, through his unflappable management expertise.

Youth Association for Classical Music (YACM)

The second Anniversary celebrations of YACM started and ended with a bang: the Governor, Shri S. L. Khurana, delivering the inaugural address in the main TTK Auditorium and Vidwan Veena S. Balachander delivering a pungent valedictory! In between, from 3rd to 11th August '87, two concerts by highly promising boys and girls were arranged daily. Jugalbhandi, Talavadya cutchery and Lec-Dems by

Prof. S.R. Janakiraman, Tanjore Upendren, Music Quiz, Music reviews open to participants, were other interesting items in the programme. Even those cynically inclined came to feel that YCAM had succeeded in stirring dormant musical instincts into action, as some of the vocal and instrumental presentations were of a remarkably good level and augured well for the future of classical music. What Sabhas generally, with very few honourable exceptions, have failed to do, YCAM has done and with encouraging results too. Of course the donors and sponsors deserve a lot of praise for their splendid financial support. Go ahead YACM. You are on the right track.

Krishna Gana Sabha Gokulashtami Series

Professionalism runs deep in the bloodstream of Shri R. Yagnaraman and his colleagues of the above Sabha. The 32nd Gokulashtami Sangeetha Utsavam of the Sri Krishna Gana Sabha, Madras, was presided over by the veteran musicologist Sri T. S. Parthasarathy. The proceedings were short and business-like. Veena Vidvan Thanjavur K. P. Sivanandam was the happy recipient of the birudu "Sangeetha Choodamani". It was an excellent choice since Sri Sivanandam is the son of Sri K. P. Ponniah Pillai and a descendant of the great quartette of Tanjore. The felicitations by Smt Vidya Shankar, and Dr. Emani Sankara Sastry drew the quip from TSP that a distinguished vainika was being proposed and felicitated by two other vainikas of distinction.

This art festival running from 2-8-87 to 4-10-87 has given chances to both sub-senior

as well as senior artists—a policy for which the sabha earns the appreciation of the public as well as the gratitude of the unknown but talented young artists, often denied a platform to show their skills. And of course a series of Lec-dems on many aspects of music, were compered with finesse and comprehension by Smt Vidya Shankar, herself a vainika of stature and an authority on Syama Sastrigal's immortal creations—in short, an expert in her own right. (A separate note is published in this issue)

And now, following this series, we may soon expect the Sabha's December programmes to follow with the inevitability of the seasons.

Vidvan Sri B. Rajam Iyer

The Music Academy, Madras has selected the very learned Vidvan Sri B. Rajam Iyer, to preside over their annual Conference to be held in Dec—Jan (1986—87). For Rajam Iyer, this is not a sudden leap to celebrity. As a senior disciple of the late Ariyakudi Ramanuja Iyengar, he was nurtured in one of the finest traditions of Carnatic Music, notable among other things, for its austere classicism, breadth of padanthara, intense brevity of presentation. In his recitals spanning over thirty years, Rajam Iyer was a strict adherent of the master's code. A sense of proportion was the bedrock of his concerts.

Sri Rajam Iyer's musical erudition, stemming from his tutelage under the late T. L. Venkatarama Iyer whereby he became an expert on Muthuswami Dikshitar's compositions, and also from his researches in Subbarama Dikshitar's monumental work, the "Sangitha Sampradaya Pradar-

sini" is one of his proud possessions. It was the late Dr. Raghavan, who gave his life-blood to build up the Music Academy, who spotted Rajam Iyer's potential and gave him every encouragement, including teaching at the Music College of the Academy, of which Rajam Iyer is now the Principal. Thus, the two steeds of erudition and concert performing have borne Sri Rajam Iyer on their broad backs, to shoot past the winning post this year.

Other honours like the Award of the Sangeet Natak Academy, the conferment of the title of "Sangitha Sikhamany" by the Indian Fine Arts Society, have preceded the great distinction conferred on Rajam Iyer by the Music Academy. The Derby of the musician's race for ultimate recognition is now Sri Rajam Iyer's.

K. S. MAHADEVAN

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The Samskrita Ranga

Sanskrit throbbed with life all through the 10th and 11th September '87 at the Bharatiya Vidya Bhavan's Venkata Auditorium and the Sanskrit College Campus when the Samskrita Ranga, Madras, celebrated its Silver Jubilee, in collaboration with the Sangeet Natak Akademi. The inaugural function on the 10th was a classic example of the sublimation of event, mood and culture—the urbanity and precision of Sri C. Subramaniam's inaugural remarks, in which he rightly stressed the great revival in Samskrit culture now taking place in which the Bhavan is playing a worthy part, while Dr. Kapila Vatsayan's poignant eloquence dwelt on the greatness of Samskrit drama tradition and its impact on the human mind ("the unities of time and place").

Sanskrit literature reveals the finest qualities of the Indian mind—its serious moral purpose, its urge to explore the finer qualities of man and its intellectual power

in opening vistas to the Occidental mind that had never before been imagined, its "artistic vision by which it translated the chaos of temporal experiences into a world of beauty" (Aurobindo) and its belief in the progress and perfectibility of man.

All India Seminar

The All India Seminar-cum-Lecdem on the "Indian classical Theatre tradition" held at the Sanskrit College Campus on the 11th September 87, was remarkable for the variety of themes on which papers were read—eg. "Presentation of emotion in the Theatre" by Dr. K. K. Raja, "Aharya Abhinaya" in Bharata's Natya Sastra, "Dramatic elements in Shri Vaishnavism" by A. Thiruvengadathan, "Theatre details in "Silappadikaram" by Dr. S. Ramanathan etc. Among the Lecdem may be mentioned Dr. S. S. Janaki's "Abhinaya in classical Sanskrit Drama" assisted by Anuradha Jagannathan, the dancer; "Angika and

Sathvika Abhinayas in Kudiyattam "by L. S. Rajagopalan, Trichur, assisted by Kuttan Chakyar and Gopi Nambiyar.

As Kalidasa's *Malavikagnimitra* has it "Ancient Sages consider Drama (Natya) a beautiful visible symbol of the gods. Its two modes (Tandava and Lasya) are shown by Siva himself in a form (Ardhanarisvara) sharing with Uma. Actions of men, born of nature's three strands, are there displayed in many moods. Though men have different tastes, Natya is the one delight of all".

The Samskrita Ranga staged the play "Vimukthi" produced by Dr. S. S. Janaki and written by Dr. V. Raghavan. It is a farce with a philosophical allegory and contains incidents of common happening in a miserable household, with a pathetic husband, a domineering wife, unruly sons, unwanted sister-in-law and sinister mother-in-law. The underlying idea is the soul, overpowered by Maya, caught up in Matter and harassed by Mind and Senses, working out its liberation, "Vimukti". The free flow of dialogue (with no prompting whatsoever from the wings) and the quality of the acting proved that Sanskrit dramaturgy has not only come on over the years but is an easy means of promoting Sanskrit and that Sanskrit is as well suited for communication as any other language.

An alien aesthesis and ideals antithetic to our great cultural heritage led to Samskrit being neglected. This is no longer the case and its greatness, now that the recoil, and incomprehension of the average man

towards Samskrit have been eradicated, is now increasingly realised. Dr Raghavan's immense and invaluable contribution to this renaissance will need a whole chapter to recount in detail. Under his lead, the Samskrit Ranga was founded on 16th November 1968 on the occasion of the First All India Kalidasa Festival held at Ujjain. On 26th November the same year, *Malavikagnimitra* was put on board, and in subsequent years the production of *Abhijnana Sakuntalam* at Ujjain won a trophy at the Kalidasa Festival. The Ranga had staged the first play at New Delhi for the summer drama festival in the immediate presence of Dr. Radhakrishnan, then the Vice-President. Soon short social plays were produced by the Ranga e.g. "Snushu Vijaya" of Sundararaja Kavi (Travancore). "Svasru Vijaya" of V. K. Subramanya Sastry of Kumbakonam. Shorter one-act plays have also been staged.

The dramatic activities of the Ranga have been a potent means of imparting Sanskrit knowledge. Indeed, some of the actors of the Ranga spoke Sanskrit for the first time! The Sanskrit drama probably owes its striking emotional impact to the fact that the artistic experience of producers and actors engaged in it completes itself in the emotional and cultural response of the Indian audience. As for the future the Samskrit Ranga has the clout to realise the infinite possibilities of the Samskrit drama, fuelled no doubt by the patronage and unflinching support extended by the Sangeet Natak Akademy and scholars like Dr. Kapila Vatsayan. Sri K. Chandrasekharan and others. May their tribe increase!

K. S. Mahadevan

Searchlight on Music

Symbolic of the times we live in is the gradually increasing efforts made by the premier music organisations in Madras and Bangalore to get music lovers interested in the historical, basic and specialised aspects of classical music. The response they get to this venture is still not sufficient, though certainly public interest is on the increase. The Music Academy was the leader in this field but it is no longer its monopoly now. The Krishna Gana Sabha has also been arranging extremely instructive discussions and demonstrations for five years now. As Shri Yegnaraman mentioned on the opening day of the Gokulashtami Festival demonstrations, the Sabha is not for entertainment alone but keenly wishes to cater to the intellectual and over-all musical awareness of rasikas, research students etc. Enjoyment of listening to music would be all the greater if the salient aspects are understood. It would be a serious delusion to think that the reverse happens, as many conservative, benighted elements still feel.

Leadership Needed

Of course a lot depends upon who plans, guides and monitors such lecture demonstrations and how. The leader or compere personally has to draw up both the themes for discussion and those who will expound them. The K.G.S. has been very judicious in this respect and past years conferences have proved to be an eyeopener to the public. (Unfortunately, no official record or even summary of the proceedings seem to have been published and distributed, for reasons of cost presumably. It

would behove one of the generous patrons of music in Madras, to donate a tidy sum, to enable a printed record to be circulated among musicologists and musicians at least.)

Smt. Vidhya Shankar

Smt. Vidya Shankar, daughter of the late C.S. Iyer who was formerly a redoubtable participant in Music Academy's conferences, though working in the IAAS, was chosen to conduct and compere the morning conferences at the K.G.S. starting in August '87. Her affinity to and respect for Sangitha Kalanidhi Sabesa Iyer, her proficiency in Veena and the breadth of her repertoire and, last but not least, her intensive studies in the music and compositions of Syama Sastri, one of the hallowed Trinity (which have flowered into worthy publications) made her an ideal choice as the leader of the conference. Hailing from a family that boasts of two Novel Prize winners (Sir C. V. Raman, her uncle and S. Chandrasekhar, F. R. S., the astrophysicist), Smt Vijaya has also the gift of clarity of thought and exposition, clothed in a basic modesty that puts fellow scholars at ease and at their best.

Weighty Themes

The themes discussed embraced a wide gamut of the art and exposition of music e.g. "Purandara and Tyagaraja" (TSP), "Krishna Bhakthi" (Seetha Narayanan), "Swaraprasthara and Swarakalpana" (B. Rajam Iyer), "Practising methods in music" (R. Vedavalli), "Gamakas in Carnatic music" (Smt Vidya herself). To

each of these and other papers, especially on Krishna Bhakthi (when she instanced the Bhajan by a Muslim Composer) and again in the discussion on "Swaraprasthara", and on the difficulties of comparing Veena and Vocal and Hindusthani and Carnatic music-her own contribution was both lucid and substantial.

Gamakas

Naturally, she was quite at home in her own paper on "Gamakas" which are an integral part of our music and Veena culture. Plain notes do not elicit joy. Gamakas are an embellishment and also offer musical pleasure. This is why they are called 'alankaras'. Smt Shankar pointed out how gamakas are not mere oscillations but require careful handling of a swara. She traced the origin of gamakas to Paripalar and Vasudeva (Saptha gamakas), which Subbarama Dikshitar enlarged to "Dasavidha gamakas", in his *magnum opus*. The latter include gamakas like Kampitha, Nokku, Odukkal, Vali and belong to



"gamaka sambhanda". The "Janta Sambhanda" gamakas (stresses) include Sphurita, Jaru. Orikkaai etc. Some ragas (Sankarabaranam, Todi, Mayamalavagowla, Kharaharapriya, Bhairavi) were played by her to show the role of gamakas. She also showed how Jaru gamaka is used in Hindustani music but not in Carnatic music as it tends to change the quality of a raga. She illustrated it with Madhyamavati, Sri, Brindavana Saranga ragas. Namitam, Mudritam and Himpitam gamakas pertain to vocal music. Smt. Vidya played beautiful tanam sequences in Varali, Arabhi and Sri ragas. The whole demonstration was quite a revealing experience.

As Dennis Stoll put it : " Gamakas are as integral a part of Indian melodic expression, as the lips to the face. Without them a melody cannot smile".

K. S. M.

மிருதங்க மேதை பழனி மு. சுப்பிரமணியபிள்ளை

By

" Calcutta " K. S. Krishnamurthy

தோற்றம் : 20-4-1908

மறைவு : 27-5-1962

"முத்தையா, அந்தப் பிள்ளையை சாமானியமாக நினைக்காதே. இந்த மிருதங்க வாத்திய உலகிற்கே ஒரு உதாரணமாகத் திகழப் பேசுகிறான் பார்! நீ ஏதோ வெகு அலட்சியமாக, வேண்டாத மனையாளிடம் பிறந்த பிள்ளையாக வெறுப்போடு அவனை ஒதுக்கி, ஒதுங்கியே வாழ்கிறாய்; ஆனாலும் உன் குலம் விளங்கப் போவதும், பெருமையடையப்போவதும் இவனால்தான், மறக்காதே!" என்று உறைக்கும்படி அன்று தன் நண்பரும், சகபாடியுமான பழனி முத்தையா பிள்ளையிடம் எடுத்துச் சொன்னவர் யார் தெரியுமா? மிருதங்க உலகத்திலேயே ஈடு இணையற்று விளங்கியவரும், முருகனுக்கு அறுபடை வீடுகளிலும் வீரதமிழ்ந்து தன் கலையை அர்ப்பணித்தவரும், ஸங்கீத உலகிலேயே ஒரு 'தபஸ்வீ' என்ற நிலையில் வாழ்ந்தவருமான புதுக்கோட்டை திரு. தக்ஷிணாமூர்த்திபிள்ளை அவர்களே! இதனை அறியும்போது, அன்னாரின் தெய்வ வாக்கு நூற்றுக்கு நூறு பவித்து 'சாஸ்திர சுத்தமான வாசிப்பு எனில் அது பழனி சுப்புவிடம்தான் உள்ளது, என்று அக்காலமகா வித்வான்களான திரு. முத்தையா பாகவதர், டைகர் திரு. வரதாச்சாரியார், திரு. மழவராயனேந்தல் சுப்பராம பாகவதர், திரு. சாத்தூர் கிருஷ்ணையங்கார் முதலானவர்களால் போற்றிப் புகழப்பட்ட ஒரு சத்தியமான தொழிலைச் செய்து வாழ்ந்து மறைந்த திரு. பழனி சுப்பிரமணிய பிள்ளையவர்களைப் பற்றி மனம் நிறைந்து, உளம்திறந்து எழுதக் கிடைத்த

இந்த அரியவாய்ப்பு அறிவிவியான எனக்கு எப்படி ஏற்பட்டதென வியக்கும்போது, மேற்சொன்ன பெரியவர்கள் சிலரிடம் பாடம்கேட்கும் பாக்கியம் சிறிதளவு பெற்றது ஒன்றேதான் என்கிற முடிவுக்குத்தான் வரவேண்டியிருக்கிறது.

திரு சுப்பு அவர்கள் தியாகராய நகர் வெங்கடரமண சாலையில் (சிவஞானம் சாலையுடன் சேருமிடம்) மிக நாகரீகமாகக் கட்டப்பட்ட ஒரு பங்களாவில் வாழ்ந்து வந்தார். எப்போதும் நேரம் காலம் பாராமல் யார் வந்து எது கேட்டபோதிலும் - மிருதங்க சம்பந்தமாக - உடனே உட்காரச் சொல்லி, பாடம் சொல்லவேண்டியதைப் பாகுபடுத்தி சொல்லிக் கொடுப்பார். அவர் வாசிப்பில் முக்கியமாக அவருடைய 'வலந்தலை' யான தொப்பியிலிருந்து உண்டு பண்ணிய நாத ஜாலங்களை வர்ணிக்கவே இயலாது. 'ஹூம் காரம்' என்று பெரியவர்கள் சொல்லுவார்கள். அந்த ஹூம்காரம் தெளிவாகச் சூத்திர சுத்தமாக ஒலிக்கும். அவருடைய இடந்தலையான 'சோறு' பாகத்திலிருந்து வந்த 'சாப்பும்', ஹூம் காரமும் சேர்ந்து ஒரே நேரத்தில் வெளிப்படுகிற அழகைக் கேட்டவர்களுக்கே புரியும். தொப்பியில் ஸுப்தஸ்வரங்களின் நாதத்தையும் ஒருமுறை சிதம்பரம் வந்திருந்தபோது, எனது குருநாதர் திரு சாத்தூர் கிருஷ்ணையங்கார் அவர்கள்

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எதிரில் வாசித்து காண்பித்தார். அப் போது என் குருநாதர் அடைந்த மகிழ்ச்சியை நான் நேரிலியே கண்டிருக்கிறேன்.

‘வியவஹாரம்’ எனச் சொல்லப்படும் கணக்கு வழக்குகளில் ஒரு எல்லையையே கண்டவர்கள் பிள்ளைவாள், ஒருமுறை சிதம்பரம் அண்ணாமலை சர்வகலாசாலையில் திரு டைகர் வரதாச்சாரியார் அவர்களுக்குப் பிள்ளைவாள் வாசிக்கிறார். (டைகர் அவர்கள் நேரில் பாடக்கேட்டவர்களுக்கு அவர் தாளமே போடமாட்டார் என நன்கு தெரியும்). அன்று நான்குளை சவுக்கத்தில் தோடிதாகத்தில், ‘கானலோல கருணால வால,’ என்ற பல்லவியைப் பாடுகிறார் (ஒரு குறிப்பு:—சாதாரணமாக மத்தியம காலத்தில் தாளத்தின் ஒரு எண்ணிக்கைக்கு 4 ஸ்வரங்கள் வரும். இது ஒருகளை ஆகும். 8 ஸ்வரங்கள் வந்தால் இருகளை என்றும், 16 ஸ்வரங்கள் வந்தால் 4 களை என்றும் கணக்கு செய்வது மரபு.) ஒரு ஆவர்த்தனத்திற்கு, அதாவது ஒரு முழு தாள வட்டத்திற்கு $16 \times 8 = 128$ ஸ்வரங்கள், குறில் நெடில் கலந்து வரும். இம் முறையில் திரு டைகர் அவர்கள் பாடி வருகையில், 256 தாள ஆவர்த்தனங்கள் ஸ்வரம் பாடி - கையினால் தாளம் போடாமல்-பல்லவியை எடுத்தார். அதற்கு, பிள்ளையவர்கள் சற்றும் தயங்காமல் வாசித்து, பாடுபவரிடமிருந்தே ‘பேஷ்’, ‘சஹபாஷ்’ என்றெல்லாம் மெச்சிப் புகழப்படும் ஒரு நிலையை அடைந்தார். இதை ஏதோ எழுதிவிட்டேனே தவிர, தற்போது நினைக்கையில் - 4 களையில் ஒரு ஆவர்த்தனத்திற்கு 128 ஸ்வரங்கள் வீதம், 256 ஆவர்த்தனத்திற்கு (256 x 128!) இந்த முறையில் ஸ்வரக் கணக்குகள் அமைந்திருத்தல் வேண்டும் - தாளம் போட மாட்டார் பாடகர்! ஸர்வலகு சுத்தமோ எக்கச்சக்கம் - தோள்பட்டையிலிருந்து முழங்கைவரை ஒருமுறை அசைந்தால் அது ஒரு ஆவர்த்தனமான ஒரு யுகத்துடன் - இரு தோள்பட்டைகளையும் - 8

ஆவர்த்தனத்திற்கு ஒருமுறை மாற்றி மாற்றி அசைத்து இப்படி (256 ÷ 8) 32 முறை அசைத்து தாளகதியை மறைத்து வெளிப்படுத்தி பாடுகையில், அதைத் தெளிவாக புரிந்துகொண்டு வாசித்து பல்லவி இடம் வரும்போது தானும் இடம் பிறழாமல் எடுத்து ஒரு பாங்கினை, இப்பொழுது நினைத்தாலும் மெய்சிலிர்த்து. இதனால் நமக்கு விளங்குவது பிள்ளைவாளின் சத்தியமான லயப்பிரமாணம், சத்தியமான ஸர்வலகுமுறை அமைந்த வாசிப்பு. பாடுபவர் என்ன செய்து கொண்டிருக்கிறார் என்பதை துல்லியமாகப் புரிந்து கொண்ட அத்துபடி. இப்படி இன்னும் பல உயர்வு நவீற்சியான புனைந்துரைகளை அடுக்கிக் கொண்டே போகலாம். இதற்கு முடிவே கிடையாது.

இதுமட்டுமா? 108 தாளங்கள் எனப்படும் அங்கதாளங்கள் - ஷோடச அங்கங்களை தன்னகத்தே கொண்டது. சாதாரணமான லகு, திருதம், அனுதிருதம் தவிர, குரு, ப்லுதம், காசுபாதம், திருத சேகரம்-லகுசேகரம், ப்லுதகாசுபாத சேகரங்கள் என்று பற்பல முறைகளில் - தட்டு வீச்சு, விரல் எண்ணிக்கையை ஒதுக்கி - கிருஷ்யை, ஸர்ப்பிணி, பதாகம் போன்ற அங்கங்கள் கொண்டவை) இப்படிப்பட்ட தாளங்களில் பாடப்படும் திருப்புக்கழ், பல்லவி போன்றவற்றுக்குக் கூட திரு பிள்ளைவாள் வாசித்து நிர்வஹித்தது மட்டுமின்றி - சிற்சில சமயம் ஒருசில தலைக்கனம் படைத்த பாடகர்களை தாளம் போடமுடியாத அளவு கணக்கு வழக்கு வியவஹாரங்களுடன் வாசித்துக் காட்டியிருக்கிறார் - வெற்றி பெற்றிருக்கிறார்.

ஒரு முறை என் குரு திரு சாத்தார் கிருஷ்ணையங்கார் அவர்கள் பாடிய ஒரு தில்லானாவை ‘லக்ஷ்மீஸம்’ என்ற 25

அக்ஷரங்கள் கொண்டதை - பாடி முடிக்கையில், பாட்டை (தில்லானாவை) முடிக்க விடாமல் தொடர்ச் செய்து - ஒரு ‘ஆவர்த்தனமே’ வாசித்தது மட்டும் இன்றி 25 அக்ஷரங்கள் உள்ள ஒரு ‘மோகரா’வை (‘மோரா’ என்றும் சொல்லுவார்கள்) வாசித்துக் கோர்வைவைத்து முடித்தார்கள் பாருங்கள்!

இதேபோல் ஸங்கீத வித்வத் சபையில் திரு முடிக்கொண்டான் வெங்கடராமய்யர் நிருபணம் செய்து காட்டிய ஸிம்ம நந்தன தாளத்திற்கு - திரு பழனி பிள்ளையும், திரு லால்குடி ஜயராமன் அவர்களும் போஷித்து வாசித்து நிறைக்கச் செய்த ஒரு செயல் மறக்க முடியாத ஒன்றல்லவா?

[ஸிம்மநந்தனம் - 128 அக்ஷரம்-மஹாவைத்தியனாதய்யர் ஒரு தில்லானா செய்திருக்கிறார், பல்லவியும் பாடியிருக்கிறார் - சலபமாகச் சொல்லப்புகுந்தால் $128 \div 8 = 16$ முறை ஆதிதாளத்தில் கிரியை செய்தால் சரியாய் விடுமே எனக் கூறப் புகலாம். அப்படியின்றி 128 அக்ஷர தாளத்திற்கே ஒரு ‘மோகரா’ அமைத்து வாசித்து கோர்வை வாசித்து முடித்ததுதான் பிள்ளையவர்வளின் தனித் தன்மை.]

திரு பிள்ளையவர்கள் நல்ல அழகர்; நல்ல வெண்மையான கதர் வேட்டி சட்டை, துண்டு இவைகளுடன் உயர் வாசனா திரவியங்களும் உபயோகிக்கும் தன்மையும் சிரத்தையும் உடையவர். ‘Impeccable’ என்று சொல்வார்களே அந்த வார்த்தையின் பூர்ண உரிமையாளராத் திகழ்ந்தவர். [Personification of Impeccable dress sense] மறைந்த வித்வான்கள் திரு G. N. B., திரு மாயூரம் கோவிந்தராஜ பிள்ளை, திரு பழனி பிள்ளை ஆகிய இம் மூவரும் ஒரு மேடையில் தோன்றினால், கண் திருஷ்டி பட்டு விடுமோ என்று தோன்றும் அங்குள்ள அத்துணை நபர்களுக்கும்.

குணத்தில் சொக்கத் தங்கத்திற்கு ஈடானவர். ஹிதமான வார்த்தைகளைத் தவிர காரமான பதங்களையே உபயோகிக்கத் தெரியாதவர். தன்னிடம் அபிப்பிராய பேதம் பூண்டு வெளியே சென்றுவிட்ட பற்பல சீடர்கள் - அவர்களே திரும்பி வருங்கால் - ஏதும் குத்திக் கிளராமல் அவர்களை மறுபடி ஏற்றுக் கொண்டு ஆதரித்தவர். தனக்கு இடைஞ்சல் செய்த, செய்ய நினைத்த பல சகவீத்வான்களையும் துளிக்கூட மனதில் தவறாக நினையாமல் அன்புடன் அரவணைத்துப் பழகியவர்.

இளம் வித்வான்களை முன்னுக்குக் கொண்டு வருவதில் தீவிர ஆசையுடன் செயல்பட்டு, பற்பலரை மிக உயர்நிலைக்கு ஏற்றிவிட்டிருக்கிறார். உதாரணமாக திரு லால்குடி ஜயராமன் அவர்களை, அன்னாரின் சிறப்பு மிகுந்த வாசிப்புக்கு மயங்கி, பற்பல பெரியோர்களுக்கு திரு ‘லால் குடியின் திறமையைப் போற்றி- அப்படிச் செய்ததில் தனக்குக் கிடைக்கும் வெற்றியை நினைத்து, நினைத்து, சொல்லிச் சொல்லி பெருமைப்பட்டுக்கொள்வார்.

லயச் செயல்களில் மிகக் கஷ்டமான பாகத்தில் ஈடுபட்டு, கடின உழைப்பை சிறிதும் லட்சியம் செய்யாமல், அதையே ஒரு தவமாகச் செய்து, சாதித்து புகழ் பெற்ற நம் பிள்ளையவர்கள், பிற்காலத்தில் கிட்டத்தட்ட இருபது வருஷகாலம் திரு மதுரை மணி அய்யருக்கு - நயமாக வெரும் ஸர்வலகு அமைப்புடன், ஸுநாதமே பிரதானமாக வாசித்து தானும் திருப்திப்பட்டு, கேட்போரையும் அதிசயிக்கவைத்து - ஏன், மதுரை மணி அய்யர் அவர்களையே மகிழ்ச்சிக் கடலில் ஆழ்த்தி - நிம்மதியடைந்த மகாவித்வான் திரு பழனி பிள்ளையவர்கள்.

கேடுதலை வாயால் பேசாமலும், காது கொடுத்து கேட்காமலும், மனதால் கூட

நினைக்காமலும் வாழ்ந்து மறைந்த வித்
வான் நம் பிள்ளைவாள். தாராள மனப்
பான்மை - தான் சௌகரியமாக இருப்
பது போல் தன் சீடர்களும் இருத்தல்
வேண்டும்; ஏன் தனக்கு மிருதங்க வேலை
செய்யும் பணியாளர்களும் இருத்தல்
வேண்டும் என்று மனதார நினைத்து
அள்ளி அள்ளி அளித்தவர்.

மதுரை மணி அய்யருக்கு அத்துணை
நயம்பட வாசித்து சிறப்பித்த நம்பிள்ளை
ஆலத்தூர் சகோதரர்களுக்கு பொறி
பறக்கும் வியவஹாரத்துடனும் திரு
'ஜி.என்.பி.' யவர்களுக்கு நல்ல நிர்ணயத்
துடனும் பரண்களுடனும் வாசித்ததை
கேட்டவர்கள் இன்றும் இருக்கிறார்கள்.
திரு செம்மங்குடி அய்யர் அவர்கள் ஒரே
வாக்கியத்தில் "பழனிதான் மிருதங்கம்.
மிருதங்கம்தான் பழனி" - என்று சொல்லி
யிருக்கிறார்.

ஒரே கச்சேரியில், இரண்டு அல்லது
மூன்று தனி ஆவர்த்தனங்கள் வாசித்த
மிகச்சிலரில் திரு பிள்ளையும் ஒருவர்.
4 விருந்து 4½ மணி நேரம் வியாபித்த,
அது போன்ற ஒரு கச்சேரியில், முதல்
ஒன்றரை மணியானதும், ஒரு பெரிய
க்ருதியின் நிரவல் கற்பனாஸ்வரத்தை
யடுத்து ஒரு ஆவர்த்தனமும், மூன்றரை
மணியளவில் பெரியதொரு பல்லவிக்குப்
பின் ஒரு ஆவர்த்தனமும், பிறகு ஒரு
திருப்புகழ்க்குப் பின் ஒரு ஆவர்த்தனமும்,
திரு ஆலத்தூர் சகோதரர்களுக்கு வாசித்
துக் கேட்டது பசுமையாக நினைவுள்ளது.
மூன்றாம் வெவ்வேறு விதம்! இதேபோல்
திரு ஜி. என். பி. யவர்களுக்கும் ஒருமுறை
கேட்ட ரூபகம் வருகிறது.

இவர் வாசிக்காத பெரிய வித்வான்
களே கிடையாது. ஸ்ரீ அரியக்குடி,
ஸ்ரீ மகாராஜபுரம், ஸ்ரீ செம்பை, ஸ்ரீ முசிரி,
ஸ்ரீ செம்மங்குடி, ஸ்ரீ ஜி.என்.பி., ஸ்ரீ ஆலத்
தூர், ஸ்ரீ மதுரை மணி - இப்படிப்பட்ட
வாய்ப்பாட்டு வித்வான்களுக்கும் - திரு

லால்குடி ஜயராமன் அவர்களின் Solo.
வயலின் கச்சேரிகளிலும் பின்னால் பெய
ரெடுத்த திரு ராமநாதபுரம் கிருஷ்
ணய்யர், திரு டி. எம். தியாகராஜன்
மற்றும் 1962 வரை விளங்கிய பற்பல
விதமான யோக்கியதை பெற்றிருந்த
அத்துணை பெரியவர்களுக்கும் வாசித்துச்
சிறப்பித்து, தானும் மகிழ்ச்சியடைந்து,
மற்றவர்களையும் மகிழ்ச்சியடையச் செய்த
வர் நம் பிள்ளையவர்கள்.

இவ்வளவு பெயரும் புகழும் அடைந்த
இவருக்கு கிடைத்த பட்டங்கள் ஏதேனும்
உண்டா? அரசாங்க விருதுகள் உண்டா?
'டாக்டர்' பட்டம் உண்டா? 'கலாநிதி'
உண்டா? Professorship or Fellowship
உண்டா? எனில் ஒவ்வொரு மனமும் ஏக்க
முறுகிறது. கூடவே திருவாவடுதுறை
சக்கரவர்த்தி ராஜரத்தினம் பிள்ளைக்கு
என்ன கிடைத்தது? மலைக்கோட்டை திரு
பஞ்சாமிக்கு என்ன கிடைத்தது?
அம்மம்மா! இன்னும் பலர் ஏதும் இல்லா
மலே மறைந்தனரே - என்று நினைக்கும்
போது ஓர் உண்மை புலனாகிறது. அன்று
நிலவீ வந்த சகஜமனப் பான்மை - அதா
வது, நாம் இருக்கும் இக்காலம் இச்சிறு
பட்டங்களையும், புகழ் வார்த்தைகளையும்,
விருதுகளையும் பெற்று மகிழ்பவர்களை
மட்டுமே மதித்து - மற்றவர்களை மதித்து
வாழும் காலம் என்பதேயாகும். "அன்னா
ருக்கு அப்பட்டமா, விருதா, சரி! அவர்
பெரியவர்தான்-சந்தேகமின்றி பெரியவரே
தான்" என்று நம்மை நாமே திருப்தி
செய்து கொள்ளும் காலம் வந்து விட்டதே
என்று மனம் புழுங்க நேருகிற தல்லவா?

"பட்டங்கள் கிடைக்காமலேயே
பெருமையுற்றவரும் உண்டு - அவைகளை
கிடைத்தமையாலேயே பெருமை இழந்த
வர்களும் உண்டு" என்பதை உணர்வோம்.
மேலும் திரு ராமநாதபுரம் எம். என்.
கந்தசாமியவர்கள் திரு பிள்ளைவாளுக்கு,
கடந்த இருபத்தி ஐந்து ஆண்டுகளாக
செய்துவரும் இந்தக் 'குருபூஜை' யைவிட
பெரிய பட்டமும் விருதும் ஏதும் இருக்க
முடியாது என்று திருப்தி யுறுவோம்.
"அன்னரின் அன்புப்பணி தொடரட்டும்"
என்று இறைவனை இறைஞ்சுவோம்.

அரியக்குடியை உணர்ந்த G.N.B.

By

K. V. Narayanaswami

G. N. B. அவர்களைப் பற்றி நினைக்
கும்போது பல விஷயங்கள் ரூபகம் வரு
கின்றன: எங்கள் குருநாதர் அரியக்குடி
அவர்களிடம் அவர் வைத்திருந்த பக்தி
யைத் தான் முக்கியமாகக் குறிப்பிட
வேண்டும். எங்கள் குருநாதர் அவர்களின்
சங்கீதத்தின் சிறப்பு அம்சங்களைப்பற்றி
அதி நுட்பமாக அறிந்து போற்றியவர்.
G.N.B. அவர்களுடைய சாரீர வாகு, அவ
ருடைய மதி நுட்பம், கச்சிதமான லய
சுத்தம், சங்கீதத்தில் அவருக்கு இருந்த
பக்தி இவை யெல்லாம் அவருக்கென்று
ஒரு தனி வழியை அமைத்துக் கொடுத்த
திருந்தாலும், அவருடைய இதய பீடத்
தில் எங்கள் குருநாதர்தான் வீற்றிருந்தார்
என்றால் அது கொஞ்சம் கூட மிகையா
காது. அவ்வளவு நுட்பமாக எங்கள்
குருவின் சங்கீதத்தை உணர்ந்தவர்.

எங்கள் குருநாதர் அரியக்குடி
ராமானு ஜயங்கார் அவர்களுடைய
74 வது பிறந்த தின விழாவை யொட்டி
வெளியிடப்பட்ட மலரில், அவர்களைப்
பற்றி ஒரு கட்டுரை எழுதித் தரவேணு
மென்று கேட்டுக் கொண்டோம். அப்
போது 'The Hero as a Musician' என்ற
மிக அற்புதமான கட்டுரையை எழுதித்
தந்தார். நாங்கள் அதை 1984-ல் எங்கள்
குருநாதரின் 95 வது பிறந்த தின விழாவை
யொட்டி வெளியிட்ட மலரில் மறுமுறை
யும் பிரசுரித்திருக்கிறோம்.

G. N. B. அவர்களின் மிக உயர்ந்த
குணம் என்னவென்றால், அந்தக் காலத்

தில் பல வித்வான்களிடம் குருகுலவாசம்
செய்யும் சிஷ்யர்களைக் கூர்ந்து கவனிப்
பார். முன்னுக்குவரக் கூடியவர்களைப்
பாராட்டி உற்சாகப் படுத்துவார். பக்க
வாத்தியக்காரர்களையும் இப்படியே உற்
சாகப் படுத்துவார்.

ஒரு நிகழ்ச்சி நினைவுக்கு வருகிறது.
செங்கோட்டை சமீபம் ஆய்க்குடி என்ற
கிராமத்தில் வசித்து வந்த ஸ்வாமிஜி
கிருஷ்ண என்பவர் கேரளாவில் அச்சன்
கோவில் என்ற ஊரில் உள்ள ஐயப்ப
ஸ்வாமி கோவிலில், என்னை வந்து பாடிக்க
கைங்கரியம் செய்யவேண்டும் என்றார்.
அப்போது பாலக்காடு மணி அய்யர் அவர்
களையும் ஸ்வாமிஜி அழைத்திருந்தார்.
எனக்கு 'ஹரிஹர புத்ரம்' மட்டும் தான்
பாடம். சாஸ்தா பெயரில் G. N. B. அவர்
கள் ஒரு கீர்த்தனை இயற்றியிருக்கிறார்
என்று கேள்விப் பட்டேன். உடனே
அவரிடம் போய் விஷயத்தைச் சொல்லி,
அந்தக் கீர்த்தனையை எனக்குக் கற்பிக்க
வேணும் என்று கேட்டுக் கொண்டேன்.
அவர் மகிழ்ச்சியுடன் இசைந்து 'நீ பாடி
னால் நன்றாக இருக்கும்' என்றார். தோடி
ராகத்தில் 'மம குலேசம்' என்ற திசீர ஏக
தாளத்தில் இரண்டு களையில் உள்ள கீர்த்
தனம் அது. ரொம்ப அழகான கீர்த்தனை.
அவர் எப்படி எங்கள் குருநாதரையும்
எங்கள் குருவின் குருவாகிய பூச்சி ஸ்ரீனி
வாச அய்யங்கார் அவர்களையும் மனதில்
எந்த உயர்ந்த ஸ்தானத்தில் வைத்திருந்
தார், என்பதை அந்தக் கீர்த்தனை உணர்த்
தியது. அவர் பிறந்த ஊராகிய தஞ்சை
ஜில்லாவைச் சேர்ந்த குத்தாலம் சமீபம்

கூடலூர் (Gudalur) சாஸ்தாவைப் பற்றி யது. அதைப் பாடம் செய்து, அச்சன் கோவிலில் பாடும் வாய்ப்பு எனக்கு ஏற்பட்டது மறக்க முடியாத நிகழ்ச்சி.

சங்கீதத்தைப் பற்றி மிகவும் உறுதியான சிறப்பு அம்சங்களை தனது ஆணித்தரமான அபிப்பிராயங்களாகக் கொண்டவர். மிக அவையடக்கம் உள்ளவரும், தான் பாடுவதைப் பற்றிப் பிரமாதமாக நினைத்துக் கொள்ளாதவரும், அதே சமயத்தில், ரசிகர்கள் அவர் இசையில் மயங்கி அளவு கடந்த ஆனந்தத்தை அடைந்திருந்தாலும், அதைப் பற்றி நினைக்காதவருமாவார். அவர் சொல்வார் 'இசைக் கலைஞனுக்கு இசையின் பரிபூர்ண லக்ஷியத்தை அடைய முடியாது. லக்ஷியத்தை நெருங்கும்போது, அது இன்னும் தூரத்தில் இருக்கிறது என்பதைப் புலப்படுத்திவிடும். ஆகவே Artist திருப்தி அடைய நியாயமே இல்லை. அடையவும் கூடாது. அடைந்தால் அதோடு சரிமேலும் வீருத்தி அடையாது.'

கச்சேரியில் எங்கள் குருநாதர் கையாண்ட பலமுறைகளை G.N.B. அவர்கள் பின் பற்றியவர். கச்சேரி மேடையை ஒரு ஒரு புனித இடமாகக் கருதியது, ஆவலுடன் கேட்க வந்திருக்கும் ரசிகர் பெருமக்களுக்கு அவர்கள் நோக்கமறிந்து நிகழ்ச்சியை அமைத்துக்கொண்டது, கச்சேரியில் எந்தப் பொருத்தமான கட்டத்தில் மிருதங்கத்திற்கு தனி ஆவர்த்தனம் வாசிக்க வைப்பது, லயத்தின் நுட்பமறிந்து தாளத்தைப் புரியும் புடியாகப் போடுவது, அழகான, நெரடலான லய நுட்பங்களைப் புரிந்து உற்சாகப் படுத்துவது, அளவுடன் பாடுவது—இவை யெல்லாம் எங்கள் குருநாதரிடமிருந்து எடுத்துக்கொண்ட சிறப்பான அம்சங்கள். பாலக்காடு மணி அய்யர் தனக்கு மிருதங்கம் வாசித்ததைத் தன் பாக்யமாகக் கருதியவர். மிக மிக அழகான ஸ்வரப் பொருத்தங்களுடன் அவர் ஸ்வரம் பாடும் அழகு என்னை மிகவும் சுகவர்ந்திருக்கிறது. காரண மில்லாமல் ஸ்வரம் பாடமாட்டார். பிரதான பல சிஷ்யர்களை உருவாக்கியவர். சிஷ்யராக இருந்த T.R. பாலுவின் மரணம் அவரை ரொம்பவும் வாட்டியிருக்கிறது.

G.N.B. அவர்கள் மறைய வேண்டிய வயதே அல்ல. இசை உலகின் துரதிர்ஷ்டம் அவர் நம்மை விட்டுப் பிரிந்தது. அவருடைய நினைவுக்கு எனது அஞ்சலியை சமர்ப்பித்துக் கொள்கிறேன்—(Courtesy, Ariakudi Ramanuja Iyengar Trust).

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